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THE TRACKER

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ORGAN HISTORICAL SOCIETY

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ON THE COVER

The charred remains of the Swell division, J.W. Steere & Son, Opus 700 (1918), in the Baptist Temple, Brooklyn, New York.

PHOTO by SEBASTIAN M. GLÜCK

CHRISTOPHER MARKS
Councillor for Archives

Profile

Stephen L. Pinel *A Short Profile in Recognition of His Retirement*



IN THE FALL OF 1984, four filing cabinets and 20 boxes of books—the entire collection of the American Organ Archives of the Organ Historical Society—were loaded onto a small rental truck in Delaware, Ohio. The collections were then transported to their new home in a basement classroom of the Talbott Library at Westminster Choir College by William T. Van Pelt, then executive director of the OHS, and Stephen L. Pinel, the newly appointed archivist. This was the humble beginning of an astonishingly fruitful 26-year journey for Pinel, who retired as archivist on May 31, 2010.

The American Organ Archives was founded in 1961 by Thomas Eader, who served as the first archivist until 1966. Homer Blanchard, professor at Ohio Wesleyan University, further developed the collection during his tenure as archivist from 1966 to 1984.¹ When Pinel followed Blanchard as the third archivist and moved the collection to Princeton, New Jersey, it was still uncataloged and contained fewer than 300 book titles.² It was Pinel's remarkable achievement that this modest collection grew to more than 15,000 books, not to mention periodicals, organbuilders' files, concert programs, pamphlets, advertisements, nameplates, letters, photos, tool chests, and other ephemera. "He took the Archives from literally a pile of boxes on the floor in a locked cage in Talbott and created a true Archives," says Bynum Petty, recently appointed interim archivist. "This is a real library, professionally organized and cataloged."³ Pinel is deservedly proud of the "fact that the collection went from a sort of minor and disorganized group of organ-related books and files to a collection of international scope that's better than the organ holdings in the Library of Congress, the New York Public Library, and the Boston Public Library."⁴

The astounding growth of the collection over the last 26 years can only be attributed to Pinel's tirelessness and tenacity. As he admits, "I have a personality disorder—it's called compulsive collecting. As a kid, I had a coin collection and a stamp collection. It was easy to turn that into becoming archivist for the OHS, because if we didn't have something I went after it with a vengeance."⁵ His first report in *The Tracker* laid down

1. Stephen L. Pinel, "The OHS American Organ Archives is 40!" *The Tracker* 46, no. 1 (2002): 6–7.

2. Stephen L. Pinel, "Archivist's Report," *The Tracker* 29, no. 4 (1986): 13–15.

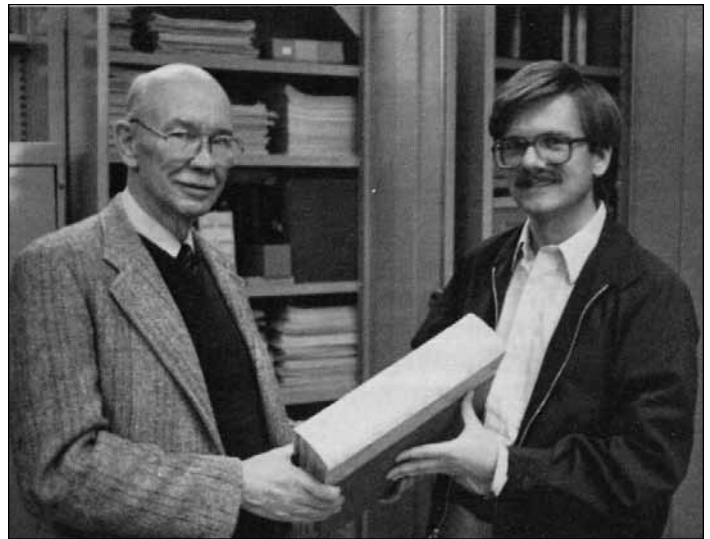
3. Telephone interview with Bynum Petty, July 29, 2010.

4. Telephone interview with Stephen Pinel, July 28, 2010.

5. Ibid.

the gauntlet: “Do we have items of value in our personal collections that could be either copied or donated to the Archives? The potential of the collection really lies in our hands during the next few decades if we hope to document the history of American organbuilding.”⁶ Numerous subsequent reports included similar pleas, along with lists of recently acquired books, requests for missing issues of periodicals, and grateful acknowledgements of donations. These reports also shared rare photographs of organs and builders, lists of known organs by 19th-century builders, and updates on research being conducted at the Archives. Pinel had a strong vision of what the Archives should become, eventually turning it into “the most important repository in the world for organ research.”⁷ He reported in 1985 that the collection had “already outgrown the room originally allotted to it”⁸ and in 1987 that it had “approximately tripled in size during the past three years; a trend that will hopefully continue.”⁹ This proved true, and in 1998 the collection was moved again to occupy its current location—the mezzanine level of Talbott Library—thanks to Pinel’s dauntless fundraising. The Archives grew to contain almost every book written about the organ between 1850 and 2000. Pinel set himself the challenge “to bring the collection into the 18th- and early 19th-centuries by buying original, pre-1850 materials whenever they become available.”¹⁰ Today, he can reflect that in the past 25 years, he acquired 250 books from before 1875, truly making the Archives a collection without equal.¹¹ The book collection is paralleled by the periodical holdings, which contain complete, or nearly complete, runs of journals. Such a selection can be found nowhere else in the world. The incredibly comprehensive image collection contains many photos of organs that are no longer extant, pictures that would likely have disappeared entirely without Pinel’s vision of an all-encompassing Archives.

Stephen Pinel is a graduate of Westminster Choir College, having received his bachelor’s and master’s degrees in church music there. He pursued post-graduate studies in musicology at New York University, where he developed an interest in researching American organbuilders. His research continued over the years, resulting in a large number of articles in *The Tracker* and other journals, with particular emphasis on New York State builders. “There is nobody who has more expertise in New York organbuilding in the 19th century,” says William T. Van Pelt.¹² Pinel’s skills as a researcher are perhaps



Former archivist Homer Blanchard (left) passes a signed and numbered first edition of Audsley’s *The Art of Organ-Building* to new archivist Stephen Pinel in November, 1984 as the collection is packed at Ohio Wesleyan University for its move to Westminster Choir College.

not so widely recognized as they should be, since they have been eclipsed somewhat by his activities as archivist, but his contributions to issues of *The Tracker* and OHS convention booklets and Atlases are immeasurable. Barbara Owen notes that his zeal and thoroughness as a researcher rubbed off on others who were utilizing the Archives for their own projects. “He’ll go out of his way to help any real researcher.”¹³ Pinel has also been a real evangelist for the Archives, giving presentations about the collection, encouraging people to use it, generously helping researchers find materials, and giving the Archives world-wide visibility. Now, hardly a book or article on American organbuilding is published without credit to the Archives for one-of-a-kind research material.

At the 2010 Annual Meeting of the OHS, Stephen Pinel was granted honorary membership in the Organ Historical Society in recognition of his years of service as archivist. He never trained as a librarian, but Owen notes that “he did as good a job, and probably better, than somebody who spent four years in school learning to be an archivist. I don’t think anyone else could have done the job he did, quite frankly.”¹⁴ Though Pinel’s distinguished tenure as archivist has come to a close, he insists that “the OHS is very dear to my heart, and I intend to participate in the organization in the future. They haven’t seen the end of me!”¹⁵

6. Stephen L. Pinel, “Archivist’s Report,” *The Tracker* 28, no. 4 (1984): 12.

7. Pinel interview.

8. Stephen L. Pinel, “Archivist’s Report,” *The Tracker* 29, no. 3 (1985): 10.

9. Stephen L. Pinel, “Archivist’s Report,” *The Tracker* 31, no. 2 (1987): 12.

10. Pinel, “The OHS American Organ Archives is 40!” 7.

11. Pinel interview.

12. Telephone interview with William T. Van Pelt, July 30, 2010.

13. Telephone interview with Barbara Owen, July 29, 2010.

14. Ibid.

15. Pinel interview.



Organ Historical Society

Post Office Box 26811 • Richmond, Virginia 23261

Stephen L. Pinel
629 Edison Drive
East Windsor, NJ 08520

July 7, 2010

Dear Stephen:

It gives me great pleasure to inform you on behalf of the membership of the Organ Historical Society, that during the Annual Meeting recently held in Pittsburgh, and upon the recommendation of the Archives Governing Board and the National Council, the members present voted by acclamation to confer upon you the status of Honorary Member.

This is the highest honor the Society can bestow. You are now a member of a highly select group, joining such luminaries in the organ world as E. Power Biggs, Martin Vente, Albert Schweitzer, and our esteemed founder Barbara Owen. The honor is not only to recognize your many years of loyal and hard-working devotion toward the best goals of the organization, but especially to recognize your life-time achievement in the development of the world-class American Organ Archives. Your vision and perseverance over a generation of service has created the finest collection of its kind anywhere in the world, and which brings great honor and prestige to the Society. It is a masterful achievement of which you should be very proud.

Honorary Member status entitles you to all the rights and privileges of membership for your lifetime, given to you by a grateful membership.

On behalf of the National Council, the Archives Governing Board, and the members of the Organ Historical Society, please accept our sincere congratulations and appreciation.

Regards,

Scot Huntington
President
Organ Historical Society

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Letter to the Editor

Sir,

Regarding David Engen's response to my review of Paul Jacob's recording of Messiaen's *Livre du Saint Sacrement* (Volume 54, No. 2), Mr. Engen is absolutely correct with his description of conditions at the world premiere of *Livre*: Detroit's "Metropolitan United Methodist Church was very full, very hot, and acoustically dead," for I was there, too. Mr. Engen further writes that "Mr. Petty noted the 'audience hostility' at the 1986 premiere."

I choose my words carefully, and nowhere in my review do I suggest a hostile audience at the 1986 premiere. My reference to audience hostility mentions specifically the first American performance of Brahms's Symphony No. 4 (Boston, 1886), the premiere performance of Rachmaninoff's Symphony No. 1 (St. Petersburg, 1887) and the premiere of Stravinsky's *Le Sacre du Printemps* (Paris, 1913).

In the review I go on to say, "Certainly, there was no riot or rowdy behavior at the 1986 opening of Messiaen's *Livre*; many in the audience just quietly walked out of the building. Rössler's performance aside, a major cause of the work's cool reception [no twisting of words intended] was the inappropriate performance venue. It is often said that Bach's music is so universal that no matter what indignities it may suffer, it still sounds great. Messiaen is different. Indeed, the organ works of Messiaen — like those of Buxtehude and Couperin — are idiomatic to a specific tonal style and a specific acoustic. Taking the music out of its idiom is folly." Taking words out of context is similar folly.

Sincerely,
Bynum Petty

E. Power Biggs Fellows



THE 2010 E. POWER BIGGS FELLOWS were presented with their Fellowship certificates as part of the OHS Annual Meeting, June 24, 2010, during the national convention in Pittsburgh. *Standing, left to right:* E. Power Biggs Fellowship Committee Chair Derek Nickels; E. Power Biggs Fellows Timothy Davis (Utica, N.Y.), Philip Joseph Fillion (Rochester, N.Y.), Evan Jacob Griffith (New York, N.Y.) and Don Verkuilen (Appleton, Wis.); OHS President Scot L. Huntington; and OHS Councillor for Education James H. Cook. *Seated, left to right:* Treasurer Allen Langord; Councillor for Archives Christopher Marks; Councillor for Research and Publications Dennis Northway.

PHOTO: JOHAN DOORNENBAL

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(Slate presented by Nominating Committee to
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June 24, 2010

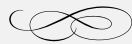
DEADLINE FOR ADDITIONAL
NOMINATIONS BY PETITION:
October 8, 2010

DISTRIBUTE BALLOTS: April 1, 2011

TALLY BALLOTS: June 1, 2011

ANNOUNCE RESULTS: Annual Meeting,
July 1, 2011, Washington, D.C.

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MAY 19, 2010 – AUGUST 13, 2010

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THE EDITORIAL DEADLINE	CLOSING DATE FOR ALL
IS THE FIRST OF THE	ADVERTISING MATERIAL IS THE 15TH
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April issue closes . . . February 1	February 15 . . . for April issue
July issue closes . . . May 1	May 15 . . . for July issue
October issue closes . . . August 1	August 15 . . . for October issue
January issue closes . . . November 1	November 15 . . . for January issue

THE EDITOR ACKNOWLEDGES WITH THANKS
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AND LAURENCE LIBIN.

Now What?

Restraint and Decision-Making in the Aftermath of Disaster

SEBASTIAN M. GLÜCK

THE DELIBERATE DESTRUCTION of a pipe organ by its owners is routinely defended by myriad justifications, with a carefully-developed euphemistic vocabulary always at the ready to avoid acknowledgement of what transpired. It is the unplanned destruction of an instrument that verily shocks us, as much for our lack of control over the situation as it does for the ruination of the artifact. As I have written in the past, I will refrain from describing the destruction of heritage properties, either by plan or circumstance, as “loss,” as this only perpetuates the delusional implication of retrievability.

J.W. Steere & Son’s Opus 700, installed in Brooklyn’s Baptist Temple and inaugurated by Charles Courboin in 1918, was partially destroyed by a fire that broke out shortly before midnight on July 7, 2010; the Swell division was reduced to a chamber of ashes punctuated by pools of molten metal. The unburned sections of the instrument suffered serious smoke damage, and while the community intends to rebuild their church and their emotional strength, the fate of the pipe organ remains uncertain.

The Baptist Temple Steere is being discussed not simply because the embers have just recently cooled, but because it is a genuine case study that brings to the fore pressing issues that must be considered and solved, rather than academic hypotheses or moot court exercises that end with the comfort that “we argued well,” yet without consequence. The simple orthodoxy of rigid preservation philosophy often cannot be applied to desperate situations unless the understanding, willingness, commitment, appreciation, and funding are present in concert.

Moments of crisis conjure emotions that feed acts both harmful and enticing. When an instrument is damaged (or

simply reaches the point at which it requires mechanical renewal), the opportunity to impose our own desires and viewpoints presents itself readily and vividly—although *not* necessarily badly. Some noteworthy historical organs are really new ones that incorporate older work, and we hardly consider them to be monuments to vandalism. The imposing 1928(/31) Skinner Organ Company instrument in Yale’s Woolsey Hall retains substantial work from the J.W. Steere & Son organ of 1915, which itself had absorbed the Hutchings-Votey of 1902. Few among us would advocate a conjectural reconstruction of the 1902 design.

Some of the protagonists of the American organ conservation movement look upon their past work with guilt and disbelief, acknowledging a time when practitioners assaulted antique organs “in order to save them.” For every scimitar taken to an Aeoline in the quest for a Larigot, for every gentle tierce mixture sent to its grave to accommodate a Zimbel, we must make better decisions so that our prospect shines more than our retrospect.

The importance of the Baptist Temple’s instrument was affirmed on September 18, 1993, when it became the 137th to receive a citation and plaque from the Organ Historical Society. A description and account of the instrument’s history by Jonathan Hall can be found in *The Tracker*, Volume 47, Number 4.

A citation is never based upon a single criterion, but rather a series of considerations discussed in committee. Rarity, quality, proximity to original state of design and execution, and historical personalities associated with the instrument’s commission, design, construction, and use are some of the factors leading to an award. Age is no longer the overriding criterion, as we have come to understand that critical eyes and ears render judgments that are undiluted by good inten-



The sanctuary of the Brooklyn Baptist Temple

PHOTO: STEVEN E. LAWSON

tions. We cannot save every pipe organ, and must accept the reality that there are many bad instruments in the world. Citations are bestowed neither freely nor randomly, a policy that imbues them with collegial *gravitas*.

That having been said, it is best to safeguard the surviving elements of the artifact. Stabilization, inspection, protection, and recovery are the realm of allied professionals, including the organ conservator. Damaged structures are initially off limits to the untrained because they are dangerous. Financial recovery through insurance policies (an entirely separate article) is often contingent upon forensics by outside authorities, and disturbing the site can result in unwanted consequences. It is for this reason that the article at hand is neither prescriptive nor instructional, but exploratory.

Establishing an ideological goal.

For centuries, organbuilding has fascinated both the operative and speculative among us. Following a flood, fire, structural failure, or earthquake, the primary question should not be, “where is the wish-list,” but rather, “what is the goal?” Do we advocate for the present liturgical practice of the owner, the stylistic obsession of the *titulaire*, the financial realities at hand, or the integrity of the work of art itself? Effective arguments can be made (and justly won) for each tine of the fork, none of which is without bias.

Our case study of Steere Opus 700 causes us to examine six of the many possible scenarios that range from ideal to incomprehensible. We cannot avoid a discussion of the thoughtless and destructive options, because history has shown that what is unthinkable to most may seem quite logical to a few. These quandaries and caveats are not restricted to houses of worship; academic institutions, private residences, cultural organizations, and performing arts venues are hardly immune.

Removing the organ so that the space can be seized for other uses.

Deplorable as this is in the eyes of musicians, worshippers, and historians, some owners of pipe organs view their instruments as real estate, not as works of art. The willful completion of the organ’s destruction seems somehow excusable in light of the cubic footage gained. In some cases, owners have used their organ chambers for junk storage, and both the organ and the building are their rightful property. Even though such instances are rare, we must be prepared to educate and to fight.

Leaving the organ *in situ*, unrestored.

This utterly passive choice is more beneficial than the first, but not without risk. Many of the instruments we treasure today were preserved by benign neglect, either because there were no funds to remove, replace, or modify them, or the



owners realized that without the proper knowledge and guidance, it was best to leave the organ alone. The United States boasts of being an action- and result-oriented society, yet this is a situation in which a *laissez-faire* policy obtains.

Verbum Sapienti: fire and construction residue in the form of hygroscopic particulate or chemical matter can be corrosive and can change characteristically over time when not removed. An instrument will be subjected to further chemical and impact damage if not temporarily removed and/or protected during the course of any work carried out on the structure that houses it. If an organ is to be kept in storage for some time before reinstallation, cleaning and restoration of its component parts should be accomplished as soon as possible after the damage occurs.

Replacing the organ in its entirety with a new pipe organ.

As destructive as the first situation, this line of thinking is defended by the notion that “replacing like with like” might be better than restoration. By latching on to the spirit of rebirth that is fostered to mobilize and encourage in the wake of life-disrupting events, there is always a faction that presses the “discard and replace” agenda. Can they be enlightened into believing that there might be greater emotional comfort in retaining their heritage property in one form or another?

Steere Opus 700 is the child of disaster, commissioned when the building burned for the first time in 1917. Proponents of replacement might gravely cite the cyclical mystery of life’s events and the historical precedent of investing in a new instrument following a fire. “Nothing lasts forever.” “It’s a sign.” “It happened before.”

Above: The Swell windchest that collapsed, injuring four firefighters. The note channels are clearly visible along the leading edge, as are the unmelted reed boots, still in their charred rack boards.

Right: The charred pouch rails of the Swell division.

PHOTOS: SEBASTIAN M. GLÜCK

Rebuilding the instrument in an altered form according to the desires and tastes of those who are influential.

Ruination can spread with subtle stealth when the appearance of restraint and consideration masks a more insidious goal. From the very start, some will unrelentingly chant indictments of “outmoded” regarding all aspects of an historic organ’s design and construction. In this case, however, the organ was never seen as *stylistically* inappropriate, even if the desire to use it in worship followed the change of worship styles during its first century of useful life.

Its near-twin, the subsequent Opus 701 (built during the same year and inaugurated the next), exists in the Episcopal Church of The Redeemer in Morristown, New Jersey. Unlike the Baptist Temple’s instrument, its elegant drawknob console was replaced by a modern stopkey unit, and there has been significant (albeit essentially reversible) tonal alteration. Until the fire, the siblings, one unscathed and the other changed under stylistic pressure, were satisfying to both owners.

A show of well-intentioned concern can lead to clandestine changes. One can imagine the volley of oft-heard tactics: Exploiting the opportunity to add “a proper chorus” to the Great division at the expense of other stops, despite 92 years of making music without one. The rearrangement of the Pedal



windchests to create room for the “missing” Pedal Trombone. The insistent marketing of a “harmless” and “unobtrusive” modern combination action with multiple memory levels and extra pistons, even though eight organists were practicing on Opus 700, with its original capacities, at the time of the fire—when it was also being enjoyed for silent films, concerts, and recordings.

Part of the restraint-imbued decision-making process is the understanding of how each historic organ was actually played, and how *authenticity of use* is also part of the conservator’s mission. The solid-state combination action is the most seductive industrial product of the craft, granting convenience and the illusion of freedom. Alterations to the mechanical *accoutrements* constitute intrusions into the fabric of the artifact that change the way it is used, permitting it to sound in ways it never did. Such actions deprive future generations of the understanding as to how the instrument’s original configuration guided fundamental choices in repertoire, technique, and interpretation.

Replication of the destroyed Swell division based upon existing models.

Of the two most conservative approaches, this is the least destructive and theoretically the least authentic. In the case of Opus 700, there is a trace of silver lining within the hurtful cloud: the fourteen-rank Swell division was the only section of the instrument that was not completely original, although this statement deserves qualification. Keith Bigger, meticulous guardian, restorer, and curator of this instrument for over two decades, made no tonal or mechanical changes in his exemplary commitment to preserve. When challenged to replace 525 out of the 986 Swell pipes that had been removed or discarded prior to his tenure, Mr. Bigger cast about for Steere material of the same era and scaling system, or carefully evaluated analogous material.

A suitable model for replication exists in the aforementioned Opus 701, in which the Swell contains eleven ranks that also appear in Opus 700. The Baptist Temple Swell sported a second pair of undulating strings and a Vox Humana, whereas in Morristown, a 12.15.17 Solo Mixture is granted a berth. Opus 673 of 1915, built for the Municipal Auditorium of the City of Springfield, Mass., languishes in storage, its future uncertain, but its inventory could serve as a point of departure for conjectural reconstruction. Mr. Bigger also acquired some additional Steere pipework that fortunately escaped the fire.

Opus 700’s unusual general combination machine was located within the Swell chamber, and consequently incinerated along with all of the material on that side of the organ. Fortuitously, its twin exists in Morristown, redundant since the organ’s tonal and mechanical rebuilding. If it is not available for use in Brooklyn, it is more than likely accessible for replication.

With this wealth of currently accessible models, a new Swell department in the manner and spirit of the original could be instated, but we must bear in mind the danger of deeming the result completely authentic. Our natural tendency is to idealize through our own ears and eyes as filtered by contemporary taste and theory (*exempli gratia*, Viollet-le-Duc). Mr. Bigger is one of the few people who know the organ’s sounds as heard in the church intimately enough to judge the achievements of the voicer and finisher.

A very important distinction exists between what conservators refer to as “infill” elements and the conjectural reconstruction of sound. Interpolation of data to craft a replacement pipe or range of pipes within an existing rank enjoys the benefit of comparative information. Our actions are circumscribed by the evidentiary models at hand, and self-monitoring is the expected outgrowth of deference to the original. When no basis for comparison survives, we are more prone to hoodwink ourselves, believing that the timbres and balances we are creating match the intent of the master.

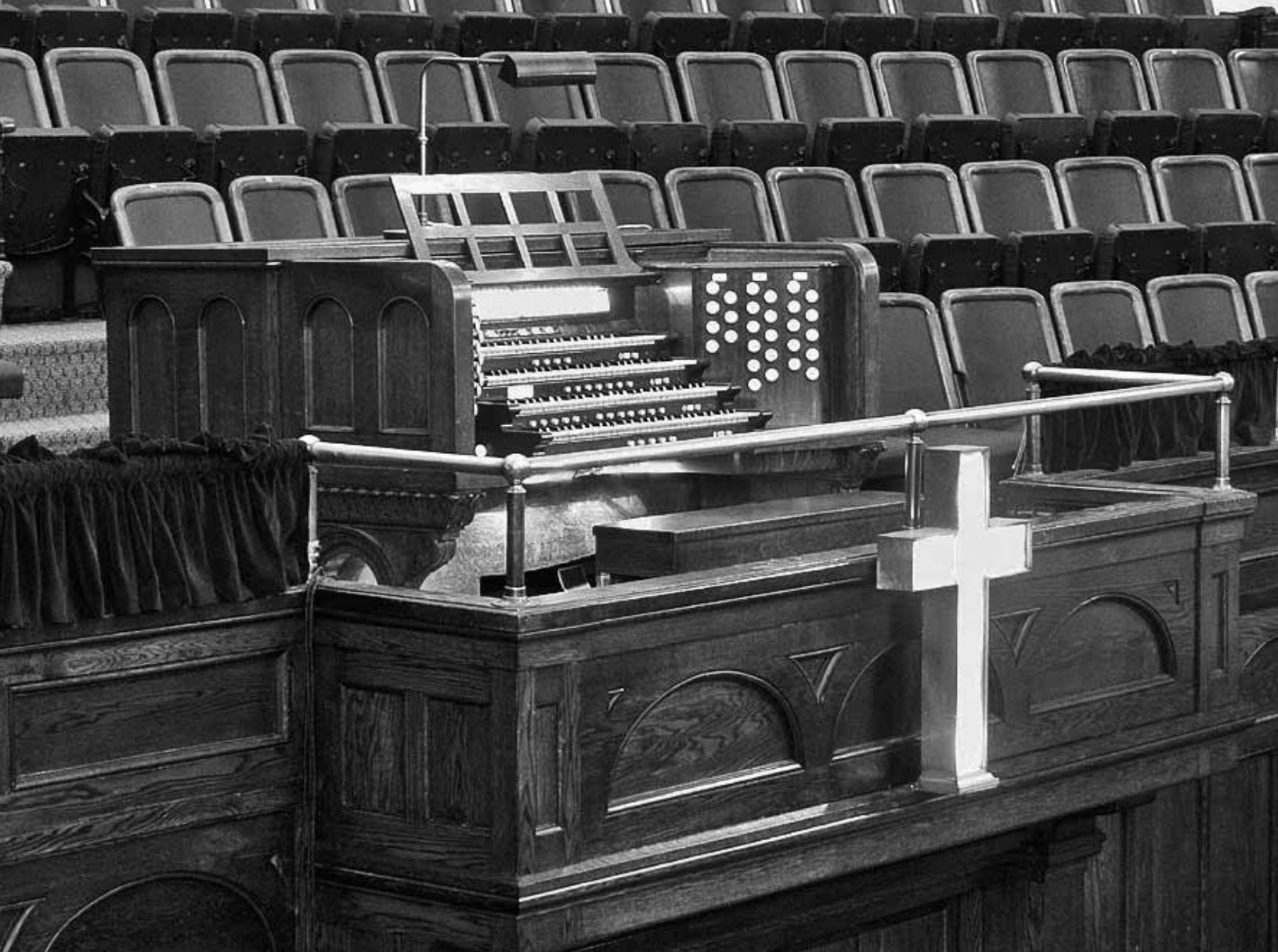
Restoration of the organ, quarrying from other existing instruments by the same builder.

The Judgment of Solomon is more applicable to infants than to pipe organs, but the allegorical sword has dissected many an instrument, leaving scattered assets that may be retrieved in order to make whole those that have suffered only modest damage. The Solomonic notion is under consideration not because it is the best choice, but because in this case, the option is possible, although hardly probable.

Of Opus 700’s 38 ranks, 24 remain sooty but eminently restorable. The 1910 Steere in First Church of Christ, Scientist, Kansas City, Missouri (OHS Citation 238), is a IV/46 now in a building shortly to be razed. Its Swell division shared similarities with both the Morristown and Brooklyn instruments. Although the Swell pipework was stolen and the console inundated in recent years, the windchest might be usable, except that it is of the membrane type, and Brooklyn of the pitman class. The purpose here is not to ridiculously elevate this multilemma to an existential frenzy (these are pipe organs, not children), but to look realistically at how options present themselves, how we think about them, and how we make decisions.

Do we convince Morristown to sell their near-twin Swell, even though it is not a precise match to the Brooklyn original? They may have made tonal changes to other parts of the organ, but all of the original Morristown pipework is in storage, and they have the option of replicating the Brooklyn console for a true restoration. Morristown is poised to be whole again, and cannot be deprived of that option.

What if another intact Steere of similar configuration is discovered in a building that is going to be razed? Again, halt the proceedings. If such an organ is relocatable as a completely



The console of J.W. Steere & Son's Opus 700

PHOTO: STEVEN E. LAWSON

intact and uncompromised example of the builder's work, it must be kept as one. But what if it is neither removed to storage nor relocated? Is it not better that its Swell division be transplanted to Brooklyn, than the entirety of it going down with the building?

Do we attempt to reconfigure and install such an instrument in the Baptist Temple, relinquishing the Brooklyn material for other Steere restorations? This would leave Brooklyn with a Steere of complete integrity, yet wholly unoriginal to the building and paradoxically inauthentic in its authenticity. We would effectively complete the "loss," depriving Brooklyn of all 38 ranks instead of only 14.

This seemingly furtive circumambulation of the issues cannot be avoided if we are to claim status as either theoretical or practical stewards. Those most adversely affected by disaster often cry, "Do something—anything," a signal to those more distant from the crisis that an alacritous response is deceptively more comforting than a considered one. Words such as renewal, improvement, modernization, reliability, and durability are undoubtedly valid and applicable, but an ethical

obligation attends their use. There are times when change is good, when an organ's destruction may lead to something finer in the future, when a cost-benefit analysis truly comes out on the side of rebuilding or replacement. Yet the admonition endures: It may take more time to cross the bridge, but it is far less risky than a leap across the gorge.

Sebastian M. Glück (AB, Architecture; MS, Historic Preservation) is an organbuilder, lecturer, and widely published author. He is a member of the Professional Circle of the New York Landmarks Conservancy, the AIO, ISO, and OHS, for which he served as National Councillor for Research and Publications, as well as on the committees for Historic Organs Citations and Guidelines for Restoration and Conservation. He is past editor of the Journal of American Organbuilding.

An organ fund has been established, and those who wish to become financial participants in the restoration and reconstruction of Opus 700 are invited to contact the instrument's curator, OHS member Keith Bigger, at k_bigger@yahoo.com



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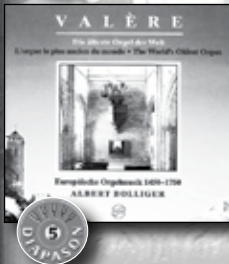
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Toward an Understanding of the Dutch Singing Organ

THOMAS SPACHT



The organ at the Bavokerk in Haarlem.

FOR MANY YEARS, organists and organ enthusiasts have enjoyed the sounds of the monumental organs of The Netherlands, especially the most famous ones in Amsterdam, Zwolle, Alkmaar, and Haarlem. Beginning in the 1950s, these instruments were selected for recording projects for a wide variety of organ literature, but particularly for the music of J.S. Bach and his predecessors. Famous organists such as E. Power Biggs, Piet Kee, and others produced LP recordings and CDs that brought the sounds of these instruments to eager listeners in the United States. Today, the annual international organ festival that alternates between Alkmaar and Haarlem has drawn continued attention to the instruments of the Laurenskerk (Alkmaar) and St. Bavo (Haarlem). Despite the many concerts, recording projects and festivals focused on these two instruments in particular, and large Dutch organs in general (the famous Oude Kerk in Amsterdam immediately comes to mind), several misconceptions about these instruments have arisen over time, largely because of a lack of knowledge about their history and purpose, but also because most of these instruments have been significantly altered, especially during the 20th century.

Two problems relating to these instruments invite further inquiry. First, there is the question of why after the death of Sweelinck there is no important Dutch organ literature until the 19th century. The second issue has to do with the purpose for which the organs were built. In order to address these questions, it is first necessary to understand a bit of Dutch history prior to and just after the time of Jan Pieterzoon Sweelinck (1567–1621).

Already in the 16th century, many of the Dutch churches in important towns—notably Amsterdam, Utrecht, Leiden, and Haarlem—had organs, and in the larger churches usually two organs, an instrument at the west end of the church and a smaller one near the choir area. The organ builders van Coevelen and Niehoff were active in The Netherlands, and it was Niehoff who built the first large organ of the Oude Kerk. Thus there were already two organs in the Oude Kerk (then named St. Nicholas) when Sweelinck's father arrived in Amsterdam to assume his duties. A unique situation in the Dutch municipalities was that the organist was a city employee who may also have played for church services, at that time still Roman Catholic. Surviving documents verify this situation.

In other areas, it appears that the monastery churches also had organs, although the precise use of them is not documented; however, we can assume at least alternatim playing with the schola was one duty of the organist, and perhaps there were concerts from time to time. Even in the tiny provincial villages, organs existed in some places, e.g. Rysum (1453), Kreward (1531), Oosthuizen (1521), and Scheemda (1526). Thus it was that, in The Netherlands, a tradition of organ music existed before the Reformation.¹

In the large churches during the Mass, only the small organ was used in alternation with the schola singing plainchant, a practice similar to that found in France at the time. The large organ apparently was used for preludes, postludes and processions on major feast days (and there were many according to the records) and for concerts during the week. These concerts took place at noontime on weekdays, on the evenings of feast days, and sometimes on Sundays following Vespers. Concerts were very special occasions and eagerly anticipated, in part because at that time the organ, from a mechanical standpoint, represented advanced technology, and in part because acquiring a *calcant* (someone to supply the wind) was not always easy to arrange.

As one can readily understand, these pre-Reformation organs would not have been capable of accompanying large congregations singing in full voice. The history is well documented, but suffice it to say that most were of the “Blockwerk” type, having only a principal chorus without stops on the main division, a similar situation on the second division where it existed, a pull-down pedal and on the pedal itself (which had a limited compass) only two or three solo stops of 8', 4', or 2' pitch. The organ at the Oude Kerk in Amsterdam was unusual and famous in part because it had a third division with several solo stops. In Sweelinck's time, the music played consisted of improvisations on secular tunes, and perhaps church melodies. Sweelinck's great contribution, in addition to his fame as a teacher of German organists, was the introduction of more elaborate music — toccatas, fantasias, and sets of variations apparently in the English style (although modern scholars believe too much has been made of this), often on secular tunes, as well as some psalm settings. This unique expansion of repertoire laid a foundation for much of what was to follow in Germany, but in a different way in The Netherlands.

After the spread of Calvinism, the development of congregational singing began, but at first, the organ was strictly forbidden by church authorities and so it was that after 1578

Sweelinck no longer played for church services. The organ was viewed not only as an instrument of the pope and Roman Catholicism, but as a secular instrument unsuitable for the worship of God, and therefore not allowed. Indeed, there were struggles between church and civil authorities because of the church's wish to remove and destroy organs altogether as had been done with altars, statuary, and the decorated walls, now whitewashed. Fortunately, the municipal authorities who owned the organs—often large and expensive ones—refused to allow them to be removed, so an uneasy compromise evolved out of these tensions. As had already been the case, the organists, as employees of the city government, continued to play concerts during the week and now before and after the Sunday and the midweek services, then only improvising on the psalm tunes to be used, at the time often unfamiliar to the fledgling congregations. In addition, they may also have been required to play the harpsichord for entertainments and banquets, as well as to demonstrate the large organs for visitors. We know this was the case with Sweelinck himself.

The melodies for the psalms were taken from the Genevan Psalter, the translation into Dutch in 1566 being the work of Petrus Datheen (1531–1588), a conservative pastor in the new Reformed Church, whose influence had quickly spread in many parts of The Netherlands and whose translation, therefore, was soon accepted by the General Synod as the only official one to be used. The relationship between the Genevan melodies conceived for the French language and the more unsophisticated and somewhat stilted language of the Dutch *berijming* created additional difficulties in singing the psalms, already unfamiliar to the new Protestant congregations; yet Datheen's psalter, despite several attempts to either revise or replace it, remained until 1773, when a new translation was approved, the *staten berijming*. This translation is still used in many places in The Netherlands.

Beyond the matter of text, however, the method of singing with the *voorzanger* lining out each phrase of the psalm verse, the congregation singing each note full voice, perhaps breathing between each, and the impossibility of maintaining more than a painfully slow tempo, finally led to the re-introduction of the organ to accompany the singing.

To detail the complex history of this transition, as well as of the singing procedure that developed, resulting in an extremely slow and very loud singing style in which each note was virtually screamed (the Dutch accounts use *schreeuwen* meaning to shout or to scream), exceeds the scope of this essay, but suffice it to say that the practice of leading the singing with the *voorzanger* alone had become increasingly problematic as the size of congregations grew. In large churches, such as St. Bavo in Haarlem, the situation was nothing short of chaotic. In the small farm towns or the fishing villages, the rough-and-tumble character of the people contributed to an unruly atmosphere. Even as late as the 19th century, one can

1. The history of the pre-Reformation Dutch organs is well documented in two booklets, *Langs Nederlands Orgels*, Vol. I by Jan Jongepier, 1977; Vol. II by Frans Talstra, 1979, including the names of builders and photographs of organs or organ cases. Unfortunately, the texts are entirely in Dutch and not translated or summarized. I have summarized the most important points here. Those who can read Dutch are encouraged to access the two books mentioned from Bosch & Keuning NV, sometimes available from Amazon.com.

find quaint signs in village churches posted by the *kerkenraad* (church councils) forbidding the chewing of tobacco, spitting on the floor, or talking during the service! Not surprisingly, then, by the 1630s the use of the organ had become commonplace except in a few “hold out” cities such as Amsterdam which did not adopt the practice until 1680.

In order to address the problem of accompanying and leading large congregations in the major city churches, the existing organs had either to be greatly enlarged or, in many cases, replaced entirely. Such projects also offered the opportunity to express civic pride and so not only organ builders, but also architects and famous painters were engaged in the creation of these monumental organs. Perhaps the most famous instrument, certainly from a visual standpoint, is the great Christian Müller organ at St. Bavo, Haarlem (1735–1738). In 1997, the late Stephen Bicknell wrote the following about the appearance of this instrument:

The colours—a deep red for the woodwork, tin pipes, carving in stone-grey, abundant gilding—are breathtaking. The scale of the whole instrument—thirty-two foot towers in the main case and a cleverly proportioned dummy twelve-foot front in the Positif—is majestic beyond belief. Walking round the church—a great advantage over the static view obtained from a photograph—the three-dimensional interest of the whole structure is incredibly complex and fascinating. Even before the first note has been sounded this is one of the most remarkable works of art one could wish to see. And of course it sounds good, too; this much is known to all. But is it Müller’s voice we hear today? No. At a time when plastic surgery was in its infancy, Her Majesty the Queen of all The Netherlands took it in to her head to have a comprehensive facelift. The date was 1959–1960, and the surgeon was Marcussen.

Later in his description, Bicknell notes the following:

It doesn’t take a great savant to realise that there was an agenda to this rebuild. When one learns that Marcussen completely rebuilt all the soundboards, incorporating slider seals, that they replaced the entire key action with a new one of their own, and that they replaced the bellows with swimmer regulators in the bottom boards, one begins to wonder just how sympathetic this “restoration” was.²

Although he did not realize the full import of his remarks, Bicknell did point toward some core questions about this and similar Dutch organs. What was the original design and purpose? Were there special features and particular stops (perhaps no longer present) intended to support the singing of large congregations? Was there consideration for the performance of organ literature when these organs were built?

The answers to these questions are easy to find, provided we look for them in the context of the Calvinist liturgy of the 17th and 18th centuries, the central feature of which, in ad-

dition to the sermon, was the singing of psalms. The singing style that had developed has already been described. The focus shifts now to how these instruments were designed and built.

The late Klaas Bolt (1927–1990), a vigorous defender of the “old style” of Dutch psalm singing, left several important writings about the character of these Dutch “singing” organs as constructed during the 17th and 18th centuries. Here is some of what Bolt had to say:

The organ changed to meet its new requirements. In order to be effective in supporting congregational singing, the organ had to both emphasize the melody and fill the church with adequate volume. As a result, the doubling of treble pipes already common in the *Praestant 8'* was applied to other stops. Also, mixtures were enlarged and more trumpets added. The *Cornet*—the most important supporting stop for congregational singing—was added to the specifications of many organs; in most cases, the ranks of this labial stop were mounted directly behind the facade pipes, preferably in the *Rugpositief*.

Next to the strong melody line, the bass was the most important support for congregational singing. Therefore, an independent pedal division, with a *Trompet 16'* (*Bazuin*) as the most important pedal stop for congregational singing, was added to many organs.

Later, Bolt continues his description with the following:

From its very beginnings, psalm accompaniment was based on continuo practice. Indeed, without the development of the figured-bass practice during the seventeenth century, psalm accompaniment would have been unthinkable. The melody was played loudly in the right hand, a strong bass was provided for support, and the left hand filled in the middle register with chords. This figured-bass practice developed in the Baroque period out of the monodic style of Italy. But even melodies from much earlier times—such as those of the sixteenth-century Genevan psalter—were treated in this way. The careful four-part harmonizations which are still found in most accompanimental hymnals originated during the nineteenth century, and best fit the melodies of that period.³

From this brief description, it immediately becomes clear that the design and function of the Dutch organ differed in several important respects from its North German counterparts. Stated simply, the Dutch organs were conceived as homophonic instruments, while the North German types were designed for polyphonic music. Because North German organ builders, notably the Schnitger family, also worked in The Netherlands, there has been some confusion in understanding the nature of the “pure” Dutch instruments. A good example is the large Schnitger organ at Zwolle. Originally designed to accompany the singing, the organ was viewed by later generations as a North German type, especially because its temperament had been altered by 1765 and further alterations had

2. Quoted from *Voyages of Discovery: Part I—Haarlem* from oneskull@dircon.co.uk.

3. Klaas Bolt, “Character and Function of the Dutch Organ,” in *Charles Brenton Fisk, Organ Builder, Vol. I—Essays in His Honor*, ed. Fenner Douglass, Owen Jander, and Barbara Owen (Easthampton: The Westfield Center, 1986).

followed. Today, it is no longer possible to hear the Zwolle instrument in anything like its original form. The writer recalls vividly the retirement celebration for the late D.A. Flentrop held at the Smithsonian Institution at which time Mr. Flentrop stated that the one of the greatest regrets of his career was his 1949 “restoration” of the organ at Zwolle. Yet, at the time that restoration was undertaken, little attention was being paid to the original design of the Dutch singing organ. Currently there is a project underway to restore the Zwolle organ (St. Michael’s) to something approximating its original design.

Returning for a moment to St. Bavo in Haarlem, the 1959–1960 changes made by Marcussen (see above) are laid out together with the current stoplist on page 46 of Peter Williams’ seminal work, *The European Organ, 1450–1850*. In recent years, further changes have been made by Flentrop, somewhat mitigating the “organ reform” ideas of the 1960 rebuild, yet retaining the modern concepts applied to the organ. The reader is referred to Williams’ book for a detailed look at this instrument.

Later in his article mentioned above, Klaas Bolt lists important details about the Bavo organ as originally designed by Christian Müller. Bolt writes

For accompanying congregational singing, it (i.e., the Bavo organ) had a widely scaled and powerfully voiced *Cornet* in the *Rugpositief* (directly behind the facade pipes), doubled trebles in the principals and mixtures, a large number of trumpets, and a heavy pedal division with *Principaal* 32’, reeds 32’ and 16’, and Quint basses at 12’ and 6’ pitches.

For public performances, the organ was given a rich variety of solo stops and registration possibilities. Hence, the reeds are not limited to the trumpets and *Vox Humana*, but include *Fagot* 16’, *Hobo* 8’, *Dulciaan* 8’, *Regaal* 8’, and *Cinck* 2’.

From these observations, one can see that St. Bavo and similar instruments represent a specific type not found elsewhere. Further, the sound of the instruments was very different from the Schnitger organs that are known to many organists today. Only one or two organs in The Netherlands remain in anything close to original condition, so it is nearly impossible to hear a truly “authentic” instrument designed to accompany the singing.

Regarding the particular stops, a word about the Sesquialtera and the Vox Humana may be in order. Around 1624, the Sesquialtera and its octave relative, the Tertiaan, began to appear. This is about the time congregational singing with the organ began, and by 1637 had become more or less the norm. The Sesquialtera, unlike its German counterpart, repeated each octave, and often was playable only in the descant. The examiners of the Zwolle organ (1721) complained that Schnitger’s Sesquialtera did not repeat, stating, “about this stop we judge that it is very necessary to remake the same in order that it will repeat itself on *c*¹ like we do nowadays, and on *c*⁰ to en-

hance the voice during singing. And it would have been wiser to have had a descant stop (*c*¹–*c*³) because we do not see the logic of a non-repeating Sesquialter.”⁴

As the art of accompaniment developed, other registers used for the free introductions to the psalms became extremely popular, in particular the Vox Humana. The combination of Vox Humana, Baarpip, Quintadeen, plus tremulant was especially well-liked, and Christian Müller included these stops on the new Bovenwerk added at St. Bavo in 1727. It is claimed that sometimes people even placed bets on whether someone was singing from the gallery or this registration was being used on the organ!

The term that has come to describe the accompanying of singing by the organ is *begeleiding*. This Dutch word is often translated as “accompanying” but in fact it means much more; the richness of this word includes both accompanying and leading the congregation with improvised introductions, interludes (on occasion) and sometimes even “naspel” or short postludes at the end of the psalm or hymn. Every Dutch organist who plays in church is required to understand how to do this.

With regard to organ literature, the fundamental purpose of the Dutch organs created a situation whereby materials appropriate to the *begeleiding* were needed. By the early 18th century, *koraalboeken* began to appear and provided examples for organists who were not up to the task of improvising accompaniments for the psalm singing. While not solo literature, the *koraalboeken* provide glimpses into the improvisatory practices that often included many ornaments added to the psalm melodies, something not too far removed from the florid chorale preludes that developed in Germany. A more complete exposition of these practices can be found in an article by Jan R. Luth, “Gemeentezang en orgelspel door de eeuwen heen.”⁵

As one might expect, the development of organs in The Netherlands has continued up to the present time. The influences of 19th- and 20th-century tastes and styles have resulted in modifications to the historic organs, especially the more well-known instruments such as St. Bavo cited here. But most modifications of the nineteenth century were not as extensive as had once been thought.

In the 19th century, solo organ pieces appeared that were intended for concert use, yet often based on the well-known psalms. A *Groot Praeludium et Fuga over Psalm 98* for two organists and brass by Johannes Bastiaans (1812–1847), one of

4. Private communication from Sander Maarsman, Amsterdam, May 2009. Dutch reference not available.

5. In *Nieuw Handboek voor de Kerk Organist*, ed. Christaan Ingelse, Jan van Laar, Dick Sanderman and Jan Smelik (Zotmeer: Uitgeverij Boekcentrum, 1995),

52. For a brief history of the singing practices, see Martin Tel, “*Gebruik of Ongebruik: A Brief Overview of Historic Trends in the Use of the Organ in Calvinist Churches of The Netherlands*” in *The Princeton Seminary Bulletin* 24, no. 3 (2003).

the more famous of the 19th-century Dutch organists, awaits a new edition scheduled to appear soon. Its style, like many organ pieces of that time, reflects the influences of the era. Bastiaans was organist at St. Bavo in Haarlem most of his adult life. Yet then as now, the necessity for and appreciation of improvisation has overshadowed the need for solo organ pieces. The psalter has remained at the core of Calvinist worship and so developing skills in improvisation and accompaniment are still part of the education of Dutch Protestant organists. In addition, of course, the teaching and learning of organ literature as the term is generally understood can be found in all the conservatories, with emphasis on French and German organ music of the nineteenth and twentieth centuries as well.

In recent times, the restoration of some instruments to reflect their original design has been undertaken, notably at Pieterskerk in Leiden, and Waalse Kerk in Amsterdam. The Leiden instrument has been returned to its original mean-tone temperament and specification. In Rijssen, a new organ (2004), built by Henk van Eeken with advisers Jan Jongpier and Harald Vogel, is in the old style, designed for the *begeleiding*. This project was not undertaken as some kind of historical experiment, but rather in order to create a Dutch singing organ for a congregation that practices the old way of singing. At the dedication ceremonies and concert in 2004, Harald Vogel gave the principal address, *Orgel en Gemeentezang* (The Organ and Congregational Song), excerpts from which follow (translation mine):

The building of a new organ in the Noorderkerk in Rijssen can be viewed as a turning point in the development of organ building and congregational singing in our time. Beginning in the middle of the 17th century in The Netherlands the organ was used as accompaniment for the people's song . . . The psalm melodies were indeed composed rhythmically and in the immediate environment of Calvin thus sung, but in The Netherlands after the 16th century in a way that has stood for centuries: slowly and with all notes in equal value. We find an example in the clavier book of Susanne van Soldt, dated about 1570 and published in the series *Moumenta Musica Neerlandica* (Vol. III) . . . Congregational singing in the form that was used for centuries in The Netherlands, with very slow and equal note values, on the contrary, creates the possibility of a much stronger sound, because all members of the congregation are singing as loudly as possible, breathing individually. This "full" singing one might title "plenum," the term that we also use for the full sound of the organ. This congregational singing includes a meditative component and lifts the people above the commonplace. The meditative experience of the community is always pared with slow movement. This applies also to the rhetoric in the service. The connection of an exalted activity itself with a meditative component is a characteristic of the traditional congregational singing. These two elements of the singing have mostly been lost during the course of the twentieth century. And because of that one loses sight of how valuable congregational singing is with respect to music.

Here now is an organ that is not an abstract "modern" ideal or the accommodation intended for a particular organ repertoire, but is directed completely to congregational singing . . . In Rijssen a new organ has come into being that can be a model for the 21st century.⁶

A different approach to the singing, promoted by Jan van Biezen, editor of the 1973 *Liedboek voor de Kerken*, is based on theories about mensural notation and tempo as practiced at the time of John Calvin. This requires quicker tempi, singing the note values in their written proportion and strict keeping of the beat. The tradition described by Vogel comes out of an actual practice that lasted until the twentieth century when the very slow singing style began to go out of fashion. The Dutch organ as it developed in the 17th and 18th centuries was created to accommodate the slow and very loud singing. Also, it is important to again point out that Dutch organs built during the nineteenth century, while incorporating new ideas reflecting the taste of that time, still retained the essential features—the cornets, sesquialteras, and full-throated sound—because of the primary importance of congregational singing and the *begeleiding*.

It is hoped that these glimpses into the history of the Dutch organ might give the reader a new perspective on the instruments, including new organs built in a style that will accommodate the older method of psalm singing. It remains true that even on greatly altered older organs or new ones built to be more sympathetic to the performance of organ literature, essential features needed for improvisation and accompaniment of the singing are almost always included. While today's instruments may not be identical to those of the 17th and 18th centuries, and while the styles of improvisation have expanded to include newer musical forms (although a so-called "Baroque" style of improvisation is widely practiced), the central place of singing and of the *begeleiding* remain.

An overview such as this cannot provide all the details of the rich history of singing and organ building that is unique to The Netherlands; however, it is to be hoped that the reader may find here a new appreciation of this glorious heritage.

Thomas Spacht studied at Oberlin College, Syracuse University, and received a DMA degree from the Eastman School of Music. Additional study was with Gustav Leonhardt under a Fulbright grant. Dr. Spacht served as consultant for the renovation and partial restoration of the 1884 Roosevelt organ at the Basilica of the Assumption in Baltimore, and performed on that instrument at the 1991 national convention of the Organ Historical Society. He taught at Towson University for nearly 25 years and was music director for three churches in Baltimore: St. John's Lutheran Church, St. Mark's-on-the-Hill Episcopal Church, and Epiphany Episcopal Church.

6. The text can be found on the Web site of Henk van Eeken as one of the items connected to this instrument.

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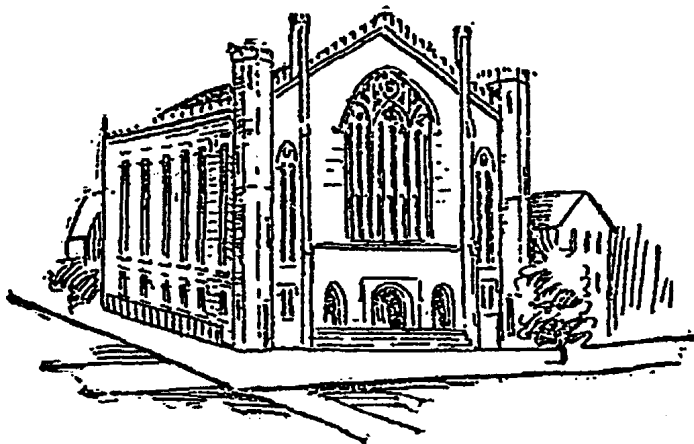
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A Baumgarten Organ in Manhattan

JAMES LEWIS



THE CONGREGATION of the Unaltered Augsburg Confession of Faith was formed in New York City in 1648, and received a charter in 1664. In 1729, the congregation erected a substantial stone edifice known as Trinity Lutheran Church, but in 1750 a group of dissatisfied German members withdrew and formed Christ Lutheran Church.

The congregation of Christ Lutheran Church constructed a building at Frankfort and William Streets in 1767, but nearly 100 years later, it decided to take a different name and in 1866 was incorporated as Saint Matthew's German Evangelical Lutheran Church. Attendance grew to the point where the church was in need of a larger edifice, so in 1868 it purchased the former building of the First Baptist Church at 354 Broome Street, a handsome Gothic-style structure with a tall tower and spire, not shown in the illustrations.

Either the Baptist congregation took its organ when it sold the building, or it did not have one, for Saint Matthew's purchased a new organ in 1868 from the Baumgarten Company of New Haven, Conn. This firm was composed of the Moritz Baumgartens, father and son, who together began business in 1866. A description of the Baumgarten's business and their factory is preserved in Webb's 1869 *New England Gazetteer*:

The Messrs Baumgarten have been long known in Germany and throughout continental Europe as men of the most supreme musical talent, and as building organs remarkable for their great and magnificent orchestral power and effects, combined with the more melodious or diapason qualities, which makes the organ

superior to all other instruments with which to adorn our churches and accompany the human voice in praises to the maker of all.

For two or three generations, Baumgartens have been trained from boyhood to labor at mechanics and the study of all musical instruments, making the organ a specialty, and this in a country where the art of music is national and with which, America is but in its infancy. The fruits of their labor in Germany can be seen in more than one hundred organs, including five of the most remarkable in Berlin.

First, on arriving in this country, their superintendent [Moritz, jr.] built with his own hands, the largest and most remarkable barrel organ on this continent. Soon after this, the senior Baumgarten followed, and first assisted in erecting the famous Music Hall organ in Boston, and now they have settled here [New Haven] to devote to the art in this country the remainder of their lives, and the result of their most valuable experience and years of profound study.

The Baumgarten Co. was organized in 1868, as successors of the Baumgarten Organ Company (which organized in 1866), with a capital of \$850,000, for the building of organs. Their manufactory is situated at 133 Park St., and is 40' x 80', three stories, with an ell 20' x 30' of two stories. On the first floor is the office; in the back part on this floor, partitioned off, is the 15-horsepower steam engine, built by the Bigelow Manufacturing Company, with locomotive boiler, which furnishes sufficient power to run their machinery. Their sawing, planing and jointing is done in the basement. On the second floor is the woodwork and warerooms, and on the third story their pipe making, fitting and finishing.

The officers of the company are Ira Merwin, President; Ira D. Fuller, Secretary and Agent; George S. Lester, Treasurer; and Moritz Baumgarten, Superintendent.¹

1. Webb's *New England Railway and Manufacturer's Statistics Gazetteer* (Rhode Island, 1869), 525.

The “fruits of their labor” in Europe were accomplished while the Baumgartens were in the employ of E.F. Walcker & Co., Ludwigsburg, Germany. Father Baumgarten was part of the installation crew for the Boston Music Hall organ. Between 1866 and 1869, the Baumgartens constructed approximately 20 organs under their own name, using components protected by patents secured in America. Among these were an improved style of vented windchest, box bellows, and a type of overhanging keyboard that positioned the manuals close together. Their enterprise was brought to an abrupt halt when the factory burned in 1870. Baumgarten Sr. retired from business and his son found employment with E. & G.G. Hook as a voicer.

The organ for St. Matthew’s Church was installed in June 1869. A short newspaper article described the instrument:

The congregation of the German Evangelical Lutheran St. Matthew’s Church, corner Broome and Elizabeth streets, have provided their house of worship with a new organ, which was set up last week and dedicated on Sunday past. The new organ has two manuals of four-and-one-half octaves compass each and two octaves of pedals; twenty-two sounding and a number of mechanical stops. It was built by the Baumgarten Company of New Haven, Conn., at a cost price of \$5,700.²

John Zundel, born and trained in Germany and organist of the large E. & G.G. Hook at Brooklyn’s Plymouth Church, played the dedication recital.³ Zundel had a long history with the E.F. Walcker firm. He had worked for the builder during most of 1839, and then traveled to St. Petersburg, Russia, where he was organist from 1840 to 1847 at Sts. Paul and Peter Lutheran Church, playing Walcker’s Opus 32.⁴ Zundel also owned a two-manual Walcker organ (Opus 115) installed in 1853 in his New York City studio at 206 William Street. Zundel more than likely knew the Baumgartens through their association with Walcker, so it is not at all surprising that a German-born organist was asked to play the opening recital on an organ built by Germans for a German Lutheran Church.

There is only one Baumgarten organ extant today. It has been unplayable for many years and is currently in storage and for sale, so its tonal qualities cannot be assessed. However, in an article published one year before the St. Matthew’s organ was built, the Baumgartens described their tonal ideals, which were probably reflected in the Lutheran instrument:

Messrs. Baumgarten are Germans and thoroughly educated and scientific men. Their organs differ from those manufactured by American builders. Messrs. B. aim at grandeur, majesty and dignity, thus making the organ worthy of its name ‘The Monarch of all Instruments,’ and worthy of

its high and holy vocation, the praise of God. Their instruments, in many respects, resemble the Great Organ in the Music Hall, Boston; there is a peculiar fullness, richness and resonance in the Diapasons, while the Mixtures, Reeds and Light Stops are subdued and made so as to add brilliancy without scream or harshness. The Salicional, Gambas, Flutes and other soft stops are of extreme delicacy, softness, purity and sweetness of tone.⁵

It is not known what happened to the Baumgarten organ when the Lutheran congregation moved to a new building on W. 145th Street in 1906. In all probability, the instrument was taken apart and its pipework dispersed.

St. Matthew’s Evangelical Lutheran Church
Broome and Elizabeth Streets, New York, N.Y.
The Baumgarten Co. (1868)⁶

GREAT (58 NOTES)	SWELL (58 NOTES)	PEDAL (27 NOTES)
8 Open Diapason	16 Bourdon Bass	16 Open Diapason
8 Viola di Gamba	16 Bourdon Treble	16 Bourdon
8 Doppel Flute	8 Open Diapason	8 Violoncello
8 Melodia	8 Salicional	Great to Pedal
4 Principal	8 Stopped Diapason	Swell to Pedal
4 Flute	4 Flauto Traverso	
2½ Twelfth	2 Piccolo	Bellows Signal
2 Fifteenth	Cornet III	
Mixture III	8 Oboe	
8 Trumpet	Tremulant	
Swell to Great		

Opposite: *St. Matthew’s Lutheran Church on Broome Street, originally built for the First Baptist Church, New York Times (February 25, 1894).*

Below: *A postcard view of St. Matthew’s Lutheran Church on Broome Street. Courtesy Steven E. Lawson.*



2. *New York Times* (June 26, 1869): 2.

3. *Ibid.*

4. *Brainard’s Biographies of American Musicians*. (Westport, Conn.: Greenwood Press, 1999), 305.

5. *Hartford Daily Courant* (May 9, 1867): 8.

6. Recital Program, Samuel Warren Collection, Library of Congress.

In The Tracker

50 Years Ago


SCOT L. HUNTINGTON

VOLUME V ~ OCTOBER, 1960 ~ NUMBER 1

THE FEATURE ARTICLE BY ROBERT REICH described Hook & Hastings Opus 724 (1878), newly refurbished with no changes other than action quieting and adjustment, and still in its original home at the Congregational Church in Wellfleet, Massachusetts. Jack Morse wrote an enlightening article on the Buffalo, New York, organbuilder Garret House (1845-1898), which included a list of known instruments built by the firm between 1860 and 1898. As an example of how much work remains to be done on upstate New York organbuilders, 50 years later this is still the definitive published history of this important builder.

A child of its times, an article described the baroquification of a rare organ by William Horatio Clarke at the Church of the New Jerusalem (Swedenborgian), Yarmouthport, Massachusetts. Part one of an extremely interesting article by Eugene McCracken contained extractions from the church record books about an organ built in 1818 for St. John's, Philadelphia, an English-speaking German congregation that broke off from its German-language parent congregation when permission for an English language service was rejected. This is a detailed account of communications between the church and the builder, Matthias Schneider, about whom almost nothing is known. Apparently, the communications were written in German, then translated into English and recorded in the church's record book. The epistle is a lengthy description of the construction details of this little organ, written by Schneider. He apparently became indisposed and was unable to complete the instrument. Included are several articles from the church record books that indicate Phillip Bachman, a builder of the Tannenberg school from Lititz, Pennsylvania, was engaged to complete the instrument, but apparently not to the church's total satisfaction. The conclusion of the saga appears in the next issue.

In Council business, discussion began about the Society's incorporation, the official assignment of membership duties to the Secretary, a committee was appointed to create the legendary "slide-tape" presentation and the following election results were announced: Eugene McCracken as Secretary, Thomas Eader was re-elected Treasurer, Robert Whiting was elected Auditor, Fred Sponsler as Councillor, and Alan



The Tracker

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HOOK & HASTINGS Opus 724

CONGREGATIONAL CHURCH - WELFLEET, MASS.
by Robert J. Reich

Cape Cod as a whole has scarcely discovered the electric-action organ. Most of its villages are old, have old churches, and had pipe organs in the last century. Of these all but a few remain. One of Cape Cod's loveliest towns is Wellfleet, located far out on the Cape only 12 miles from Provincetown. The village, once an important whaling port, still preserves much of its old New England charm, despite the enormous growth of the summer tourist business. Two of its churches are old and each possesses an interesting tracker organ.


The Congregational Church in Wellfleet has Hook and Hastings opus 724, 1878, which bore the following stoplist originally:

GREAT (58 notes) 16 Bourdon (4e) 8 Open Diapason 8 Melodia Treble 8 Stopped Diapason Bass 8 Dulciana 4 Octave 2 2/3 Twelfth 2 Fifteenth Tremolo Hitchcock swell pedal Couplers: S-G, S-P, G-P	SWELL (enclosed) 8 Viola 8 Stopped Diapason Treble 8 Stopped Diapason Bass 4 Harmonic Flute 4 Violina 8 Oboe (treble) 8 Bassoon (bass) PEDAL (27 notes) 16 Bourdon 8 Flute (open wood)
---	--

At some time in the past a balanced swell mechanism was installed and a 30-note concave radiating pedal board installed, although the top three notes were nonfunctional.

The instrument is located in the front center of the church on the choir platform, has a pleasant, simple carved wood case, stands free, and speaks into a room of moderately good acoustics. Unfortunately, somebody in the past had thought the Octave too loud to go with the Melodia and had it softened. The 12th and 15th likewise softened. This was done apparently at random, some pipes remaining fairly loud, others scarcely speaking. Those that were greatly softened were slit open down the side in order to bring them into tune.

The action was very noisy, having not been designed for quietness and probably having become noisier with age. In 1959, the Andover Organ Company was authorized to carry out a program of



renovation and modernization. This included thorough cleaning of pipes and interior. The action was completely renovated. This meant not only new leather nuts and bushings, but several steps to make the instrument quieter than it had ever been before. The pallet valves all had only leather on them so that valve slap contributed much to the action noise. This was corrected by covering each valve with new felt and leather. The pedal couplers were very noisy due to noise of stickers in the registers. The registers were bushed with leather, thus nearly eliminating this noise source. The entire action is now almost noiseless.

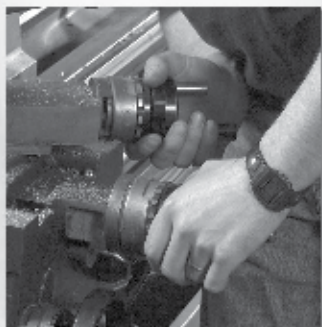
After cleaning and repair, the Great Octave, 12th and 15th were restored to their original loudness, producing a very satisfying chorus sound.

(Pleasant turn to page 12)

Laufman was appointed to fill the remainder of McCracken's vacated term. The 1961 convention location was finalized as Boston, and additional revisions were made to the draft of the Society's new Constitution.

In "Notes and Quotes," notice was made of Thomas Eader's restoration of the 1800 Tannenburg organ in Madison, Virginia, PFC Edgar Boadway's new military address was published (he was stationed in Germany at the time), the dedication recital by Harriette Slack Richardson of the William A. Johnson organ, Op. 76 (1858), moved from Shelburne Falls, Massachusetts, to North Springfield, Vermont (described in the previous issue) was announced, and nuptial congratulations were extended to members Alan Laufman and Robert Reich, who, coincidentally, were both married on the same day, September 11, 1960. Also, a call went out for bids for future conventions to occur in rural areas, the previous conventions all having been held in urban locales.

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THE OHS HISTORIC ORGAN CITATION NO. 388 has been awarded to the one-manual-and-pedal 1870 organ by George Stevens & Company of East Cambridge, Mass., originally purchased by the Still River Baptist Church of Harvard, Mass. It is now owned by the Harvard Historical Society. A notice in the *Clinton Courant* on Saturday, March 18, 1870, stated,

The "seraphine" in the Baptist church of Still River has at last given way to a modern Organ, generously given the society by Wm. B. Willard, Esq. Its value is estimated at some \$1,200 or \$1,400. It was to be dedicated last (Friday) evening by an organ concert. The Rev. Wm. Leach is acting pastor of the church.

Although the organ is in an alcove at the opposite end of the church from the altar, it has a complete and finished three-sided case of pine with faux oak-grained finish. All manual pipework is enclosed in an expression box with vertical shutters operated by a hitch-down pedal. The front pipes are wooden dummies. The only change to the organ is that a blower was installed about 100 years ago. However, the original feeders and pump handle are present and intact.

The Harvard Historical Society now owns the building. The organ is still in its original location and, except for the blower, is unaltered according to both Barbara Owen and the Andover Organ Co. who have inspected the instrument. While the organ is in playable condition, restoration work that the Society wants to accomplish, is needed to repair pipework, tighten and quiet the action, and to re-leather the bellows.

ALLEN B. KINZEY

THE HARVARD HISTORICAL SOCIETY, founded in 1897, is an independent non-profit organization dedicated to preserving the stories, events, artifacts, art, and heritage that have shaped the Town of Harvard. The Society's mission is to gather and conserve historical material and artifacts, to encourage research into local history, and to offer historical education opportunities to the community. The Society houses its archives and collection of over 4,000 artifacts in the Still River Baptist Church, a Gothic-style meetinghouse built in 1832 and listed on the National Register of Historic Places. The meetinghouse allows the Society to pursue programs that attract the community for historical, educational, arts, musical and social events. The meetinghouse has been renovated recently as part of a comprehensive building preservation project.

The Harvard Historical Society has embarked on a plan to restore the Still River Baptist Church's 1870 George Stevens pipe organ, the largest extant single-manual organ built by the firm. For over 140 years, audiences have been the beneficiary of this remarkable instrument coupled with the building's fine acoustics. This local treasure, which dominates the western end of the sanctuary, unaltered from its original in-



PHOTO: LEN LEVASSEUR

Still River Baptist Church ~ Harvard, Massachusetts The Harvard Historical Society George Stevens & Company (1870)

MANUAL (56 notes)

- 8 Open Diapason (wood bass)
- 8 Keraulophon (39 pipes)
- 8 Dulciana
- 8 Melodia Treble (39 pipes)
- 8 Stop'd Diapason Bass (17 pipes)
- 4 Principal
- 4 Flute (44 pipes)
- 2 2/3 Twelfth
- 2 Fifteenth
- Sesquialtera III (111 pipes)
- 8 Hautboy (39 pipes)

PEDAL (25 notes)

- 16 Subbass, (20 pipes, wood)

Manual to Pedal Coupler
Bellow Alarm
Pedal Check

stallation. Unfortunately, the organ is now in dire need of restoration in order to continue as a viable, playable instrument.

The scope of the restoration calls for the organ to be completely dismantled, removed from its location in the meetinghouse, cleaned, refinished, and reinstalled. Extensive work would be done to the keyboard, pedalboard, trackers, wind system, and pipes.

When the organ was installed in 1870, the center portion of the raised choir loft was removed and the organ was tightly encased behind walls. The restoration project plans for the freestanding organ to be reinstalled several feet farther into the sanctuary to enhance its sound projection and to expose the beautiful cabinetry. While the organ is off-site for restoration, the western end of the Sanctuary's interior will be re-configured to accommodate the modifications.

The Society has established an Organ Advisory Committee to provide the direction for programming organ-related events, managing fundraising efforts, and the restoration. Contributors for this project include several of the region's most highly-regarded organ professionals: Barbara Owen, Will Sherwood, organist of the Unitarian Universalist Church in Worcester, Daniel Sasone, organist of the Cathedral of Mary our Queen in Baltimore, Maryland, James Barkovic, music minister and organist in two churches in Concord, and Theodore A. Johnson, professor at Brandeis University and music director and organist of the Harvard Unitarian Church.

CLAIRE RINDENELLO

OUR HISTORICAL ORGAN CITATION NO. 394 has been given to the organ built by Hinners & Albertsen of Pekin, Illinois, located in the First United Presbyterian Church, Knoxville, Illinois. The congregation dates from 1835. The organ was installed in their then-new church building in 1901 and was dedicated on October 29, 1901, with John Hinners as organist. The organ is remarkably versatile and continues to be used weekly.

The organ sits in the chancel, slightly elevated, in a rather ornate oak case. The facade pipes were originally multicolored (some traces of original paint remain on the backs of some pipes) but are now painted white with gold mouths. In order that the organist could have some sightline to the choir to the left of the organ, the Swell is angled 45 degrees from the Great and keydesk.

When the citation is presented, Keith Williams of Buzard Pipe Organ Builders, which maintains the organ, will play a program that will include a few of the selections Mr. Hinners performed: compositions by Wagner, Flagler, Merkel, and Batiste. The event will serve as a fund-raiser toward future restoration work.

The OHS Historic Organs Citations Program endeavors to recognize pipe organs deemed to be of historical value and worthy of preservation. Organs may be cited for various reasons: their impact on American organbuilding; as unique or outstanding examples of the organbuilder's craft; or for rarity or geographical scarcity. Please contact citations@organsociety.org to submit an instrument for consideration.



PHOTO: KEITH WILLIAMS

First United Presbyterian Church ~ Knoxville, Illinois
Hinners & Albertsen, Opus 458? (1901)

GREAT (61 notes)

Gr. Open Diapason 8' (1-21 zinc, in facade, 13-61 sm, #22 scribed "o 458 sc43 Open A")

Gr. Melodia 8' (1-12 sw, 13-48 ow, 49-61 sm)

Gr. Dulciana 8' (1-12 from Melodia) 13-61 sm, scrolls, #13 scribed "sc56")

SWELL (61 notes)

Sw. Violin Diapason 8' (1-14 zinc, in facade, 15-61 sm)

Sw. Lieblich Gedackt 8' (1-48 sw, 49-61 sm)

Sw. Salicional 8' (1-12 from Gedackt, 13-61 sm, scrolls)

Sw. Flute 8' [*sic*, actually 4'] (1-5 zinc, 6-61 sm, #6 scribed "458 [?] Fl Dolce F")

Sw. Tremolo

PEDAL (27 notes)

16' Bourdon (1-27 sw)

Swell to Great

Swell to Pedal

Great to Pedal

Great Octave

Blowers Signal (hand-pumping mechanism intact and functional)

Early electric blower with ½ hp 1,750 rpm Century motor

Manual keys have celluloid naturals and ebony sharps

Pedal keys have maple naturals and walnut sharps

Pitch +/- A432.5, wind pressure 3" throughout

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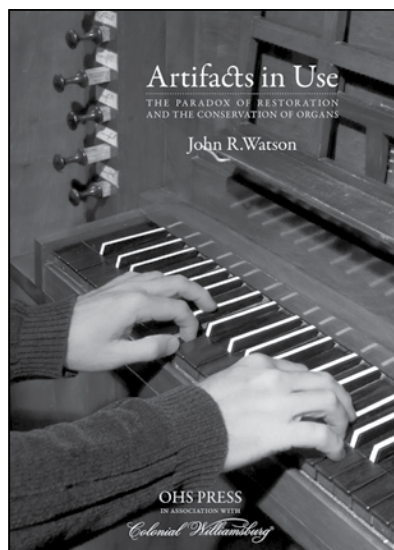
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The Montréal 2010 AIO-ISO Congress

WHILE SOLAR ECLIPSES occur infrequently, a combined congress of the American Institute of Organbuilders and the International Society of Organbuilders is even rarer still, for never in their existence have these two august institutions held joint conferences until August 2010. Quoting Didier Grassin, Président, Congrès ISO, “. . . [we] couldn't have picked a better city to illustrate the diversity of our organisation [*sic*]. Multilingual, multicultural, its roots originating in Europe, yet deeply embedded in North America, Montréal is the perfect location to gather organbuilders from around the world”; and from around the world came representatives of 14 countries: Austria, Belgium, Canada, England, Finland, France, Germany, Italy, Japan, The Netherlands, Spain, Sweden, Switzerland, and the USA, of which 133 persons registered as AIO members and 85 as ISO.

Each participant received a handsome loose-leaf booklet containing full-color photos of all the organs heard between August 8 and 13. Accompanying the photos were stoplists and complete descriptions of the instruments, with all texts given in English, French, and German.

Members of the two organizations gathered together occasionally for meals, but the two groups followed their respective convention paradigms, with the AIO dividing its time between business meetings, classroom lectures, and tours of organs, and the ISO group spending more time hearing and examining organs.

It was the first appearance of an organ in Canada—specifically Québec, ca. 1657—that set into motion a rich musical culture that has prospered for three and a half centuries. Indeed, Québec is the mother of North American organbuilding. Other imported organs from France appeared in 1660, 1663, 1701, and 1753. In 1792, Église de Notre-Dame, Montréal, received its second organ, one from the London builder Holland. In 1821, the French builder Jean-Baptiste Jacotel set up shop in Montréal, and was apparently the first in Canada to devote himself exclusively to organbuilding.

Joseph Casavant (1807–1874), the first Canadian-born organbuilder, completed his first organ in 1840. His two sons, Samuel and Claver, continued the business under the name Casavant Frères, and established Québec as the undisputed



center of Canadian organbuilding. Today the province is home not only to Casavant, but also to Hellmuth Wolff, Karl Wilhelm, Juget-Sinclair, and Orgues Létourneau. In addition to instruments by these builders, convention participants heard organs by Guilbault-Thérien, Rudolf von Beckerath, and Samuel Russell Warren.

The convention was superbly organized with all lectures and events of high merit; two were outstanding. ISO president Gerhard Grenzig's paper on his restoration of Spanish organs of the Iberian Peninsula and Mexico drew a standing ovation from his colleagues. Also drawing a similarly enthusiastic response was the brilliant recital by Isabelle Demers (b. 1982), playing the magnificent Casavant organ (1915 and 1996) at Église Saint-Jean Baptiste, Montréal. She flawlessly—and from memory—romped through Reger's devilishly demanding *Introduction, Variations, and Fugue on an Original Theme*, Op. 73, her own transcription of scenes from Prokofiev's *Romeo and Juliet*, and *Étude héroïque*, Op. 38, by Rachel Laurin (b. 1961). Acquiescing to the cheers of her audience, Demers returned to the organ console to play Bach's *In Dir ist Freude*, BWV 615.

Surely all AIO and ISO participants returned home with new-found respect for the rich organ culture of Québec.

Above: The Casavant organ (1915 and 1996) at Église Saint-Jean Baptiste, Montréal



OHS Richmond Staff: (left to right)

Catalog Assistant, David Fielding; Office Manager, Jason J. McHale; Catalog Assistant, Douglas J. Burn; and Catalog Buyer, Matt Gillis.

JASON J. McHALE is a native of Wilkes-Barre, Pennsylvania, who has lived much of his life in Virginia. He studied computer science at both Reynolds Community College and Virginia Commonwealth University and worked in the retail and restaurant fields before joining the staff of OHS in 2004 as a shipping clerk. Jason became administrative assistant in 2008 and was named office manager in March 2010. In that position, he organizes and supervises the entire office operation and catalog staff, and provides administrative support to the executive director.

MATT GILLIS is a Richmond native who began work with the OHS catalog in 2007. In 2008, he earned the BMus in Music Education (vocal/choral) from Virginia Commonwealth University. Matt has served as a singer and organist at churches in the Richmond area and currently works with the children's

choirs of Grace Covenant Presbyterian Church, sings with the adult choir, and continues organ lessons. Since April 2010, he has been the catalog buyer, selecting items from all over the world to sell through the OHS catalog. He provides the online product descriptions, selects items to be featured in promotions, and handles payments for all merchandise.

At the time this issue was being prepared, Matt Gillis had accepted a position as choral music teacher with Accomack County Public Schools and was in the process of moving to Chincoteague Island, off the coast of Virginia's Eastern Shore. We wish him well.

DAVID E. FIELDING, also a Richmond native, began working with the OHS catalog in 2009, the same year he earned the BMus in Music Education (piano) from Virginia Commonwealth University. David has also studied organ and worked as a church musi-

cian. He teaches piano privately, is accompanist and arranger for the James River High School choral department, and tenor section leader at Richmond's Cathedral of the Sacred Heart. David began at OHS as a catalog shipping clerk and merchandise receiver. He became catalog assistant in April 2010, adding the duties of restocking/purchasing of existing products.

DOUGLAS J. BURN joined the OHS catalog staff in August 2010 as part time order processor/shipping clerk. He is currently in his senior year as a music student at Virginia Commonwealth University, where he studies piano and organ. Douglas serves as organist of Southminster Presbyterian Church in Richmond and previously was keyboardist for St. John's Catholic Church. He has also worked as a karate instructor.

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JOHN COURTER, FAGO, ORGANIST AND carillonneur at Berea College and retired professor of music, died Monday, June 21, at his home in Berea, Kentucky. He was 68.

A native of Lansing, Michigan, Courter earned a bachelor's degree in choral music education from Michigan State University in 1962 and a master of music degree in organ in 1966 from the University of Michigan. He also studied at the North German Organ Academy and held diplomas from the Netherlands Carillon School.

John Courter joined the Berea College faculty in 1971. Over the years, he taught organ, piano, carillon, church music, and music theory. He was a former director of the Harmonia Society. After retiring from teaching

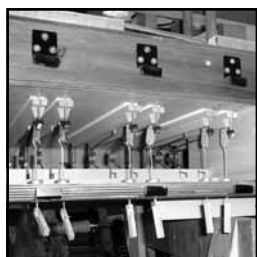
in 2007, he continued as college organist and college carillonneur. In 1995, Courter received Berea College's esteemed Seabury Award for Excellence in Teaching, and, in 2006, received the Elizabeth Perry Miles Award for Community Service for his numerous contributions to the campus and community as a musician, and for volunteer service with Madison County's public radio station.

A well-known organist in the region, Courter was dean of the Lexington Chapter of the American Guild of Organists, organist at Union Church, and a long-time contributor to the music of St. Clare R.C. Church, both in Berea.

Courter was involved in the renovation of the Holtkamp organ in

Gray Auditorium at Berea and the recent restoration of the ten-bell chime in Phelps Stokes Chapel. He was the driving force behind Berea's 56-bell carillon, the largest in the state of Kentucky, and had been college carillonneur since 2000, when the instrument was installed.

Mr. Courter was one of the leading contemporary composers for the carillon. He won several international prizes with his original compositions for the instrument and his works have been published in Germany, The Netherlands, and the United States. *In Memoriam* – September 11, 2001, a three-and-one-half-minute work written in 2002 to honor victims of that event, has been played around the world.



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- New Organ: The Cathedral of Christ the Light, Oakland, CA (IV/90r)
- New Organ: Belin Chapel, Houston Baptist University, Houston, TX (III/58r)
- New Organ: Christ Church United Methodist, Louisville, KY (III/54r)
- Restoration: Byrnes Auditorium, Winthrop University, Rock Hill, SC (IV/65r)
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ANNUAL MEETING Thursday, June 24, 2010 Pleasant Hills Community Presbyterian Church Pleasant Hills, Pennsylvania

Call to Order: The meeting was called to order by President Scot Huntington at 2:19 pm on Thursday, June 24, 2010, and a quorum was acknowledged.

Approval of Minutes—Moved: David McPeak; second—James Hammann; to accept the minutes of the 2009 Annual Meeting, held Wednesday, July 8, 2009, in the Marriott Key Center Hotel, Cleveland, Ohio, and as published in *The Tracker*, volume 54, number 2, pages 26–27. Motion passed unanimously.

A moment of silence was called in remembrance of those members who had died since the previous annual meeting: Susan Basile; Richard S. Bowser; Irving Holtz; Dr. Robert J. Laufer; Cameron Magnon; John F. Morningstar; Timothy J. Oliver; Floyd H. Powell Jr.; Dr. Robert Pursel; Kevin C. Robbins; Frank B. Stearns; David A. Usus; Sally Slade Warner; Dr. D. DeWitt Wasson; G. Watson.

President's Report: Scot Huntington. A delayed reaction to the global recession has now affected the Society. Gift giving beyond annual dues has slackened. Personnel changes and a restructuring of the Richmond headquarters have occurred. A printed catalogue and electronic mail solicitations have increased orders for merchandise. David Barnett has left the OHS as Controller, after twenty-five years of service. James Stark resigned as Treasurer, to take place at the same time as Mr. Barnett's departure. The new Treasurer is Allen Langord. Stephen Pinel retired as Society Archivist on May 31. The President introduced James Stark

and J.R. Daniels as co-chairs of the 2010 Convention, leading the membership in demonstrating their appreciation for their hard work. The President also thanked Mr. Stark for his industrious work as Society Treasurer.

Vice-President's Report: Joseph McCabe. There was no report.

Treasurer's Report: James Stark. For the 2008–2009 Fiscal Year ending September 30, 2009, the Society's operating income exceeded operating expenses by \$4,077. Assets at year end were \$1,813,238, with \$24,400 in deposit accounts, \$1,502,227 in investments, \$255,914 in merchandise inventory held for resale, and \$24,157 in non-cash assets. Liabilities totaled \$18,552. Balances in Permanent and Reserve Funds totaled \$1,524,809, at cost, and retained earnings totaled \$269,837. Designated gifts received during the year totaled \$15,295. At the end of the fiscal year, the total market value of the Society's Endowment Fund stood at \$486,713. This Fund, which has an asset allocation target of 30% equities and 70% fixed income securities, had a one year total return of +6.7%, a three year annual total return of +3.7% and produced \$10,774.47 in income for the General Fund during the fiscal year. The Huber Fund, a separate endowment fund established through the generosity of former OHS member William L. Huber, had a market value of \$1,055,300 and produced income of \$35,611, which was equally divided between the general fund and the American Organ Archives. The Huber Fund had a one year total return of +7.7%. Memberships totaled 3,177 at September 30, 2009 versus 3,250 at September 30, 2008.

The President introduced the new Treasurer, Allen Langord. The Treasurer is working hard

to complete a transition to a new structure in the Richmond headquarters, both with staff and with record keeping.

Executive Director's Report: Daniel N. Colburn, ii. Mr. Colburn has worked with all convention committees in their preparation, most closely with the Pittsburgh Committee. He called for all OHS members to consider joining the OHS Legacy Society. Mr. Colburn has been heavily involved in the restructuring of the Richmond headquarters, including frequent trips to the locale.

Mr. Colburn thanked the Society membership for their generous donations. He recognized the many years of service of David Barnett. He then introduced the headquarters staff, noting their hard work. Mr. Colburn thanked the membership for their cooperation during his time as Executive Director, as this is his last Annual Meeting in this capacity.

COUNCILLORS' REPORTS

Archives: Christopher Marks. As noted previously, Stephen Pinel retired as OHS Archivist on May 31. The Archives Governing Board looks to have an Interim Archivist in place by September 1. Willis Bridegam, Librarian Emeritus of Amherst College, Amherst, Massachusetts, has been appointed a member of the Governing Board. A number of important items have been acquired by the Archives in the past year.

Conventions: Allen Kinzey. Councillor Kinzey thanked James Stark, J.R. Daniels, and Daniel Colburn for their hard work in preparing this week's convention. The Washington, D.C., convention committee has finalized the convention schedule and contacted convention artists.

The 2012 Chicago Committee is finalizing its schedule and has begun advertising. Future conventions include Northern Vermont in 2013 and Western Massachusetts in 2014.

The President introduced Carl Schwartz, Chair of the 2011 Washington, D.C., National Convention Committee, to speak about next year's gathering, June 27–July 2. Dennis Northway was then introduced to speak about the 2012 Chicago, Illinois, National Convention.

Education: James Cook. Since last year's Annual Meeting of the Membership, approximately twelve Historic Organ Citations have been awarded, including five which we will all witness in presentation this week here in Pennsylvania. At present, approximately 395 Citations have been awarded since the program's inception, with four of these rescinded in recent years. At the end of May, after the Database had been available via Web site for five years, these were the statistics: 741,348 searches had been conducted using the on-line forms. The page that finds details of individual instruments had been opened 5,093,511 times.

Derek Nickels introduced the four E. Power Biggs Fellows for the 2010 National Convention: Timothy Davis, Philip Joseph Fillion, Evan Jacob Griffith, and Don Verkuilen.

Finance and Development: Randall Wagner. The Councillor urged Society members to renew their membership, to give to the Annual Fund and the Endowment Fund, and to join the *Legacy Society*.

Organizational Concerns: Dana Robinson. The search for a new Executive Director is underway, with applications for the position under review. A round of preliminary interviews

is expected in July. The current period of stagnation and decline in membership may be the greatest challenge facing the OHS at this time. The new Executive Director will be responsible to address membership development as a priority.

Research and Publications:

Dennis Northway. This year has seen the publication of five books: Barbara Owen: *Organists and Organs of Trinity Church on the Green, New Haven*; James Lewis: *Organs in the Land of Sunshine: Fifty-Two Years of Organs in Los Angeles, 1880-1932*; Henry Arthur Jones: *The Old Organist*; John Watson: *Artifacts in Use: The*

Paradox of Restoration and the Conservation of Organs (published in association with Colonial Williamsburg); and Stephen L. Pinel: *Organbuilding Along the Erie and Chenango Canals: Alvinza and George N. Andrews of Utica, New York*. Other books are in preparation. Both the *Atlas* and *The Tracker* were printed the first week of June and delivered to the Richmond office June 7. The Handbook followed on June 11. Councillor Northway acknowledged members of the Publications Governing Board who were present as well as the Director of Publications, Rollin Smith.

OLD BUSINESS

Distinguished Service Award:

The 2009 Distinguished Service Award was presented to Thomas M. Murray. Announcement and presentation of the award was made at Professor Murray's recital the previous evening by Michael Barone, a previous recipient of the award.

Presentation of Slate for 2011 National Council Elections:

Jack Bethards. Mr. Bethards announced the slate as follows: President: Scot L. Huntington (incumbent) and Joseph M. McCabe; Secretary: Margaret Angelini and Jeff Weiler; Conventions: Paul Bender and

Daniel Schwandt; Education: James H. Cook (incumbent) and Karl Moyer; Finance and Development: A. Graham Down and Arthur E. Schlueter.

NEW BUSINESS

Moved: Carol Britt; second—J.R. Daniel, that Stephen Pinel be named an Honorary Member of the Organ Historical Society. Motion passed unanimously.

Moved: James Cook; second—Carl Schwartz, to adjourn. Meeting adjourned at 3:08 PM

Respectfully submitted,
Stephen Schnurr, Secretary.
Draft, Sunday, July 11, 2010.

Members | DISTINGUISHED SERVICE AWARD

AT THE PITTSBURGH CONVENTION, OHS MEMBER Tom Murray was given the Distinguished Service Award. Thomas Murray's major organ teacher was Clarence Mader. He is university organist and professor of music at Yale University, where he joined the faculty of the School of Music and Institute of Sacred Music in 1981.

Thomas Murray has appeared in recitals and lectures at six national conventions of the American Guild of Organists. In 1986, the New York City AGO Chapter named him International Performer of the Year. In 2003, he was named an honorary fellow of the Royal College of Organists in England, and, in 2005, he was given the Gustave Stoeckel Award for excellence in teaching by Yale University's School of Music.

Among his appearances during the past season were the debut recital on the renovated E.M. Skinner organ in Rockefeller Chapel at the University of Chicago and recitals for the Anglican Association of Musicians at Disney Hall in Los Angeles and for the Organ Historical Society at Severance Hall in Cleveland.



Michael Barone presents the Distinguished Service Award to Thomas Murray.

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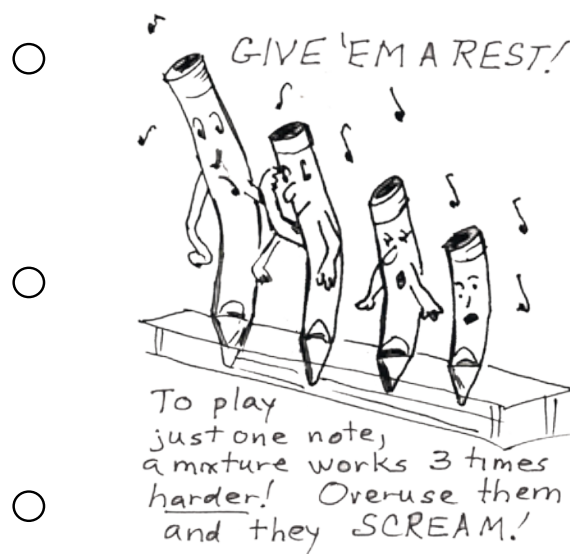
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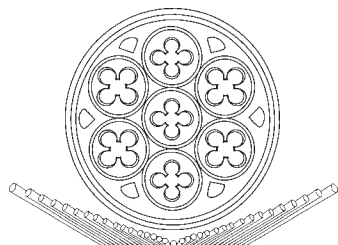
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BOOKS

Fifth Avenue Famous: The Extraordinary Story of Music at St. Patrick's Cathedral, Salvatore Basile. New York: Fordham University Press, 2010. xvi, 354 pp., ill. ISBN 978-0-8232-2187-4, \$29.95.

ARGUABLY THE MOST FAMOUS CHURCH in America, and certainly one of New York City's great tourist attractions, is Saint Patrick's Cathedral at Fifth Avenue and 50th Street. It has never been known for its music, being overshadowed by the many noteworthy music programs of Protestant churches in Manhattan. For most of St. Patrick's history, organ recitals and concerts were forbidden, the prohibition only being overridden on rare occasions, such as organ dedications, held in conjunction with the para-liturgical service of Benediction. Thus, the only time the music program could be assessed by the profession was at the same time everyone else was working in church. This situation, coupled with the unfamiliar, and generally mediocre Latin masses sung for decades by little more than competent singers, makes one wonder about the "Extraordinary Story of Music" title of this book.

The history of St. Patrick's Cathedral is traced in the first 75 or so pages. We travel from the original cathedral on Mulberry Street with its 1868 Erben organ (still extant and awarded the OHS Historical Citation No. 326 in 2004) to the building and dedication of the new cathedral on Fifth Avenue in 1879. Musical performance in Catholic churches of the era was generally operatic in nature. The momentous event that separated Catholic church music from that of Protestant churches was the *Moto Proprio*, issued by Pope Pius X in November 1903. In it, he made recommendations (read: directions) for the performance of church music, including the preference of Gregorian chant and classic polyphony over all other forms, the approval of the organ as the instrument of choice (pianos and

percussion instruments were forbidden), and, "since singers in church have a real liturgical office," women were banned from singing in choirs. (Archbishop Farley extended the proscription to Jews, infidels, and professed nonbelievers, p. 56.) The directive forbidding women was the most difficult to implement and, though the author writes that "no published account exists of a New York church's dismissing its female singers" (p. 58), the Last Page in the April 2004 issue of *The American Organist* quoted a 1904 article in the *New York Times* describing just that effect—at St. Patrick's Cathedral.

Unlike in many of the great cathedrals of the world, whose choirs sing in the front near the altar (England, France, Spain, and Italy, in particular), choirs in American Catholic churches traditionally sang in rear galleries. Such a location is usually considered ideal, but in St. Patrick's there was an acoustic phenomenon whereby the sound of the singers was deadened by the lath-and-plaster ceiling vaults. Volume was paramount and singers were chosen as much for the strength of the voice as the quality; apparently, the problem was not solved until Pietro Yon formed a Male Soloist Ensemble made up of 22 very loud professional tenors and basses, aged remnants of which will be remembered by visitors to the cathedral in the early 1960s.

One of the great mysteries of the organ world is why the foremost Catholic church in America, not to mention Carnegie Hall, would buy a Kilgen organ, when there were first-tier builders to choose from. Do the cathedral's archives have proposals from other firms? Certainly Kilgen was not "a particular favorite of Pietro Yon" (p. 87); the New York region Kilgen representative, Ludwig Zentmaier, told me that he took Yon out to Brooklyn to hear the new 1925 Kilgen at St. Catharine of Alexandria—the first modern Kilgen in the area—and Yon was

so impressed with the 36-rank instrument that he decided on one for both Carnegie Hall and St. Patrick's Cathedral. One might also ask why Yon was shopping for a new organ for the cathedral while he was organist of St. Francis Xavier Church.

In recent years, when some of the great American cathedrals boast organs by forefront builders (St. Paul, Pittsburgh: Beckerath; Holy Name, Chicago: Flentrop and Casavant; Our Lady of the Angels, Los Angeles: Dobson; Saints Peter and Paul, Providence, R.I.: Casavant; Assumption, Louisville, Ky., Steiner-Reck; Mary Our Queen, Baltimore, Md.: Möller; St. Mary's, San Francisco: Ruffatti) St. Patrick's decided to rebuild its 70-year-old Kilgen. Coincidentally, after the new five-manual console had been delivered, I met Robert Turner for a tour of the organ before dinner and, as I parked beside the cathedral, I noticed remnants of the Kilgen organ console on the sidewalk, including the stoprails (which I loaded into my Volkswagen—the stopkeys would one day be of historical interest). When I mentioned this to Turner, he told me that a priest named Dalla Villa had ordered the Kilgen console chopped up with an axe so no one could ever say they had the console from St. Patrick's.

From evidence pieced together in old issues of *The American Organist*, it seemed that Pietro Yon had increasingly involved Jacques Ungerer, the cathedral organist, in his music studio and management (Institute for Concert Virtuosi) and the two had amicably changed positions, Ungerer moving to St. Augustine's Church in Brooklyn (where much of his music was later found), and Yon taking over the cathedral. Yet, we learn here that, while on a visit to France in August 1928, Ungerer received a letter from the cathedral rector informing him that "our people have decided to put the entire charge of the music in the hands of Mr. Yon," and offering Un-

gerer a pension equal to his current salary—another “think twice before hiring an assistant” situation.

In the book, professional church musicians are described in the most mean-spirited terms: an organist, instead of advancing in his profession, “leapfrogged his way up to a position at the very Episcopal, very tony church” (p. 14); a singer “laid into” (p. 20) a solo; and a successful professional singer is a “fast-tracker [who] finagled a staggering \$4,500 per year” (p. 24). The Saint Thomas’ boy choir was “straight-toned enough to cause a nosebleed,” a singer’s “bantam-weight instrument” (p. 60); and concert engagements and appointments are routinely described as “stints” and “jaunts.”

Organ cognoscenti will be aghast at the faux pas that will alienate even the most interested readers. Henry Erben “had held a stranglehold on organ building in New York churches” and New York organs of the 1860s and ’70s “only compounded the annoyance factor, as they were wheezy and underpowered instruments that flattered nothing they accompanied.” St. Patrick’s John Cardinal Farley “remembered their sound as ‘old tin horn combinations’” (p. 10); little attention is given St. Patrick’s Jardine organ, the wind of which was supplied by “treadle-pumping perspiring Irishmen.” An editor surely would have caught the “British organ builder George Ashdown Audsley” (p. 86) and a letter “by Skinner executive Henry Willis to another Skinner representative” (p. 87).

Not one stoplist is printed, not one dedicatory recital is included, there is no list of choral repertoire, and not even a sample service is provided. We do get a glimpse into the clergy’s appreciation of the cathedral’s music program at the 1995 visit of Pope John Paul, when, during the processional, Cardinal O’Connor “sent word that he wanted the music to end then and there.” (p. 277).

ROLLIN SMITH

***Organs in the Land of Sunshine: Fifty-Two Years of Organs in Los Angeles, 1880–1932.* James Lewis. Richmond: OHS Press. 2010. 124 pp. ISBN 0913499320. Available from the Organ Historical Society, Box 26811, Richmond, VA 23261, www.ohscatalog.org. \$29.95.**

IN 1884, CHARLES FLETCHER LUMMIS (1859–1928) set off on a 143-day walking journey from Cincinnati to Southern California, the land of sunshine. Eventually he settled in Los Angeles, where in 1894 he accepted the job as editor for *The Land of Sunshine*, an unusually erudite periodical exclusively devoted to life, culture, history, fauna, and flora of the vast Southwest, a position he held until 1905. A master of brevity, in one issue of the magazine, Lummis lays out a history of the pipe organ from the *Old Testament*—through Hopkins & Rimbault and François Bédos de Celles—to Murray M. Harris, all in only four pages. Lummis writes in 1898,

A beautiful new organ possessing . . . modern features has just been constructed in Los Angeles, by Mr. Murray M. Harris, at his factory, 657–659 San Fernando St., for the new Lincoln Avenue Church of Pasadena, and is now in place.

Among its distinctly modern features are a tubular pneumatic action, working with great precision and promptness, and an extended console at a distance of twenty feet from the organ proper. Mr. Harris’ factory is the only one west of St. Louis perfectly equipped for all branches of organ building, including the casting of metal from which pipes are made, and is thus enabled not only to undertake the enlarging, moving, revoicing and rebuilding of organs, but also to construction from the ground up organs of any size and construction, even to those requiring the most exacting and intricate workmanship.¹

1. Charles Fletcher Lummis, “The Organ: Its History and Development,” *The Land of Sunshine* 8, no. 6 (May 1898): 308.

Himself a master of brevity, James Lewis continues Charles Fletcher Lummis’s story of organbuilding in Los Angeles. *Organs in the Land of Sunshine* is a concise account of organs built for institutions and residences between the years 1880 and 1932. In a compact narrative of 110 pages, Lewis packs in all necessary history, stop lists, correspondence, and contemporary accounts of organs built for Los Angeles locations by Joseph Mayer, Hutchings, Plaisted & Company, E. & G.G. Hook, John Bergstrom, George Kilgen, Jardine, Murray M. Harris, and on it goes. The book is lavishly illustrated and contains rare photos, including one of a smiling Władziu Valentino Liberace seated at the Welte organ console in his Los Angeles house.

The importance of this book cannot be underestimated, as it gathers together valuable source material essential for further study of organs in the land of sunshine.

BYNUM PETTY

***Pronkjuwelen in Stad en Ommeland: Het Historische Orgelbezit van de Provincie Groningen—Historische Orgeln in der Provinz Groningen—The Historic Organs of the Province of Groningen*, ed. Sietze de Vries. Leeuwarden: Boeijenga Music Publications, 2009. 106 pp., ill. + 1 DVD, 5 CDs in slipcase. ISBN 978-90-70425-65-4. Available from the Organ Historical Society, Box 26811, Richmond, VA 23261, www.ohscatalog.org. \$125.00.**

PRONKJUWELLEN IN STAD EN OMME-land (“Treasures in the city and surrounding region”) contains a book, a DVD, and five compact discs featuring historic organs in the city and province of Groningen in The Netherlands. The DVD is the highlight of the set. Lucky organists can visit these Dutch churches and hear the instruments, while those more fortunate can actually play these historic organs, but to chat with the organ experts Cor Edskes and Jan Jongepier and the organbuilders Jürgen Ahrend and Bernhardt Edskes will be im-

possible for most. Cor Edskes takes the lead in the presentation on the DVD titled “Martinikerk Rondeau.” He discusses centuries of organs and organbuilding in Groningen with special emphasis on the Martinikerk in Groningen. There are many shots of Wim van Beek and Sietze de Vries at the keydesk of the Martinikerk instrument. Ahrend and Edskes take us inside the organ to see pipes and parts of the case. The German organbuilder’s comments are especially interesting because he had the challenge of restoring the instrument. A fascinating part of the video is a trip to the Ahrend workshop where we see the casting of pipe metal and how a pipe-maker creates an organ pipe. Bernhard Edskes, organbuilder brother of Cor now living in Switzerland, is also featured in the DVD. His free-hand sketch of a Schnitger organ case accompanies his comments about the German organbuilder’s work in Groningen. While the Martinikerk in Groningen receives the lion’s share of attention, several other historic organs in the province are visited to show the development of the Schnitger tradition in this area. The spoken word is mostly in Dutch with some German, but the DVD is arranged for viewing with Dutch, German, or English subtitles. I noticed that “pipe foot” was incorrectly translated as “boot,” but otherwise the English subtitles were good. Readers interested in viewing two excerpts from the DVD can go to the producer’s Web site, www.fuguestatefilms.co.uk/martinikerk/default.html for YouTube video downloads.

Nineteen organs are heard on the CDs: Groningen, Martinikerk (A. Schnitger 1692, including earlier and later material); Krewerd (1531); Midwolda (L. Eekman 1630); Zeerijp (T. Faber 1651/B. Edskes & B. Blank 1979); Noordwolda (A. Schnitger 1695); Kantens (H. Huis(z)? ca. 1664); Groningen, Pelstergasthuiskerk (A.



Schnitger 1693/1712); Noordbroek (A. Schnitger 1696); Nieuw Scheemda (A. Schnitger 1698); Uithuizen (A. Schnitger 1701); Zandeweer (A.A. Hinsz 1731); Leens (A.A. Hinsz 1734); Appingedam (A.A. Hinsz 1744); Loppersum (A.A. Hinsz 1736); Nieuwolda (J.F. Wenthin 1787); Zuidbroek (H.H. Freytag & F.C. Snitger Jr. 1795); Huizinge (L.J. van Dam/J. van Dam 1825); Farmsum (N.A. Lohman 1829); and Middelstum (P. van Oeckelen 1863).

This reviewer believes that organs before the mid-19th century should generally be approached as vehicles for improvisation, not repertoire. Improvising in a style appropriate to the instrument allows one to experience how the original organ was used. Sietze de Vries includes an improvisation for each of the 19 organs heard on the five CDs, thereby presenting each organ in its best light. Hymn and psalm tunes are rendered in the relevant historical style and one hears early Renaissance dance variations, German chorale preludes, and lush Romantic harmonies. The skills of de Vries are astonishing and his improvisations are the musical highlight of the CDs.

The first CD is devoted to the Groningen Martinikerk organ. Wim van Beek, long-time organist at the Martinikerk, performs J.S. Bach’s Fantasia in G Major (BWV 572). All other recordings on this and the other CDs are performed by de Vries. The first CD features other works by Bach—three settings of “Nun komm der Heiden Heiland” (BWV 659, 660, 661), Toccata, Adagio, and Fugue in C Major (BWV 564), and Partita on “Sei gegrüßet” (BWV 768)—and a six-verse improvisation on “Jesus, meine Zuversicht.” De Vries takes the same approach for all other organs by presenting repertoire fitting the instrument, followed by an improvisation. Works by Scheidemann, Cabezón, Sweelinck, Tunder, Buxtehude, Weckmann, Bruhns, Krebs, Kellner, C.P.E. Bach, Mendelssohn, Schumann, and Brahms are heard. The Groningen Martinikerk organ takes up the first CD, but otherwise the organs are presented in chronological order. (With pipes from around 1450, one could argue that the Martinikerk organ also comes first chronologically.) As can be discerned from the progression of the composers listed, de Vries has picked music to complement the style of the organ. De Vries plays with authority, rhythmic confidence, and great stylistic awareness. His performances are musical and the imaginative registrations show off the historic instruments. The CD booklet includes registrations for all repertoire and for improvisations.

De Vries is also the author of the tri-lingual book. After preliminaries, the first 45 pages of *Pronkjuwelen in stad en ommeland* describe churches of the city of Groningen and the organs of Groningen province from the pre-Reformation period to the present day, with emphasis on the Renaissance to the mid-19th century. The main text is in three lan-

CDs

guages: Dutch, German, and English, in that order. Much has been written on organs in Groningen in Dutch, but almost nothing in English. Even though this is not an exhaustive treatise on organs and organbuilding in Groningen, the history is told in a straightforward manner. The large, square format of the book means there is room for color pictures throughout and more text than one might guess based on the modest page count. The English translator errs when he writes that the “Hamburg organist Johann Mattheson (1681–1764) visited Haarlem at the age of 23, where he played the famous Müller organ in the St. Bavokerk” (p. 58). Since the organ by Christian Müller dates from 1735–38, this would have been impossible. (The Dutch original simply speaks of the “famous organ of the Bavokerk.” The instrument in Haarlem before Müller’s was also famous.) Otherwise, the translation is good and the overall presentation of the book is very fine. Pictures and stoplists of all 19 instruments featured on the CDs are given in the last 40 pages of the book.

This lovely set is the brainchild of de Vries and Wybe Sierksma, proprietor of the Boeijenga music store. They have succeed in giving the reader and listener an experience about as close to visiting and playing historic organs of Groningen as one can have. Although the price seems high, for an elegant hard-bound book, professionally produced DVD, and five compact discs of historic organs, this is a very good value—and certainly less expensive than a trip to The Netherlands. So little has been done in English on organs in Groningen that this production deserves attention for that reason alone, but *Pronkjuwelen in stad en ommeland* is highly recommended for Dutch and German readers as well.

JAMES L. WALLMANN

Louis Vierne: *Messe Solennelle*, Opus 16. Daniel Roth, grand orgue; Eric Lebrun, orgue-de-chœur; Chœur Grégorien de Paris, Thibaut Martin, director; Chœur d’Oratorio de Paris, Jean Sourisse, director; Edward Schaefer, Hervé Lamy and Charles Barbier, soloists. Cavaillé-Coll organs at Saint-Sulpice, Paris. 2 CDs. JAV 179. Text in English, organ stoplists, Mass texts, and numerous illustrations included. \$79.

THERE ARE AT LEAST TWELVE OTHER recordings of Vierne’s *Messe Solennelle*, but none matches the exquisite beauty found on this new issue. This is no ordinary reading of the score. Louis Vierne (1870–1937) completed the work in 1900, shortly after being appointed organiste titulaire at Notre-Dame Cathedral. A year later, the work was given its first performance at Saint-Sulpice, with Widor at the grand orgue and Vierne playing the orgue-de-chœur.

Sometimes thought composed for the organs at Notre-Dame, without question Vierne wrote his *Messe* with Saint-Sulpice in mind, confirmed by his registration indications; additionally, his model was *Messe à Deux Chœurs et Deux Orgues*, Op. 36, written by Charles-Marie Widor (1844–1937) in 1878. Vierne was Widor’s assistant at Saint-Sulpice for eight years and knew Widor’s work well. Completed when he was 30 years old, Vierne’s ebullient setting is filled with the optimism of youth, and contains none of the dark chromaticism found in later works, particularly in the third and fourth symphonies.²

Vierne’s setting of the Ordinary of the Mass—Kyrie, Gloria, Credo,³ Sanctus, Benedictus, and Agnus Dei—was written to be heard in the context of

2. For further reading on the evolution of Vierne’s tonal style, see pp. 516–70 in Rollin Smith’s book, *Louis Vierne: Organist of Notre-Dame Cathedral* (Stuyvesant, N.Y.: Pendragon Press, 1999).

3. Vierne omitted the Credo from his work. When Mass settings are to be sung during the service, it is not uncommon for composers to omit this lengthy section of the Ordinary, in which case the Credo is sung in plainsong.

the High Mass, not as a concert piece; and therein lies the beauty of this extraordinary recording. Contained on two CDs, it is a reconstruction of the traditional Roman Rite for Easter Sunday. From the tolling of the bell calling the parish to Mass, to the Last Gospel and organ sortie, the listener is enveloped in almost two hours of esthetic pleasure.

As the clergy process to the altar, Daniel Roth and Eric Lebrun begin their quiet Messiaen-like improvisation on the Easter Sunday antiphon, “Vidi aquam,” which is then sung by the Gregorian Choir of Paris. Throughout the Mass, Gregorian chant is quietly accompanied on the choir organ in the French manner. Following the opening prayers, Roth plays a quiet improvisation on the Easter Sunday Introit, “Resurrexit, et adhuc tecum sum, alleluia,” which, like the antiphon, is sung by the men’s choir.

Twenty minutes into the Mass—as startling as the first C-major chord in Haydn’s *Die Schöpfung*—the thunderous introduction to the Kyrie of Vierne’s *Messe Solennelle* begins. After the sound of the grand orgue fades, the first statement of “Kyrie eleison” is laid out polyphonically by the choir; a second theme—this time, homophonic—introduces “Christe eleison,” which then is followed by the final statement of the first theme—the choir singing *forte*, accompanied by *fortissimo* punctuations from the grand orgue. The effect is exhilarating.

The exuberant Gloria, like the Kyrie, is organized in tripartite form, with the middle section, beginning with “Domine Deus, Agnus Dei, Filius Patris,” standing in quiet contrast to the two outer sections.

After the Gradual, “Hæc dies,” has been chanted, Daniel Roth improvises on this ancient melody while the clergy prepare for the proclamation of the Gospel. Enhanced by the vast acoustical space of Saint-Sulpice,

Roth's arpeggiated figures on a harmonic flute remind the listener of an effervescent fountain.

It is not by chance that two early motets are included in this reconstruction of the Easter Mass: *Alleluia. In resurrectione tua Christe* by Jacob Gallus (1550–1591) and *Jubilare Deo* by Giovanni Gabrieli (1555–1612). In 1853, Louis Niedermeyer (1802–1861) reopened the school of church music that Alexandre Choron (1771–1834) had established 35 years earlier. Niedermeyer emphasized study in plainchant and plainchant accompaniment as well as the history of church music. It was in this latter subject that students were introduced to the music of Palestrina, Gabrieli, Gallus, and others. The third and final motet, Vierne's youthful *Tantum Ergo*, Op. 2, is proper to the Benediction of the Blessed Sacrament.

Preceding the Gospel, a choir of women sings the Easter Sequence, "Victimæ paschali laudes," in alternatum with the grand orgue. Traditionally, this chant would have been sung by a choir of boys, since women were not allowed to sing in church choirs.

Throughout the two discs are magnificent improvisations, primarily by Daniel Roth; one of the most convincing examples of text painting is found in his improvisation on the Offertory Antiphon, "Terra tremuit" (The earth trembled and was still when God arose in judgment, Alleluia.), in which the trembling—on full organ—is palpable. In striking contrast to Roth's tumultuous improvisation is Vierne's hauntingly serene setting of the Benedictus, which no doubt influenced the compositional style of Maurice Durufé (1902–1986), who began studies with Vierne in 1920.

The Mass ends with Roth and Lebrun improvising a jubilant sortie on "Victimæ paschali laudes."

This is a first-class production: program notes are abundant and well written; the organs are in good tune and are stunning examples of the best

Paris has to offer; the skilled Daniel Roth and Eric Lebrun are legendary; the sung plainchant is smooth, liquid, and expressive; and the clarity and cohesion of the assembled ensembles is exceptional. This recording is a *sine qua non* for understanding and appreciating French church music as practiced before Vatican II.

BYNUM PETTY

Felix Mendelssohn, *Organ Sonatas*, Antje Maria Traub, organist, Metzler organ in the Stadtkirche Baden, Switzerland. Svisa ES 73785.

DOES THE WORLD NEED ANOTHER recording of Mendelssohn's organ sonatas? This music is so wonderful that even a passable performance is worth listening to, but there are so many fine and/or fascinating recordings available that it is difficult to justify the plastic required to make another one. Yet Antje Maria Traub's performance on a 1969 Metzler may well overcome that difficulty. The organ has many beautiful sounds that Traub is able to fashion into convincing Mendelssohnian timbres. Her playing is winsome and lyrical. The recording quality is spotless. In spite of all the Swiss precision and perfection, there is still a warmth and humanity about this effort that is very enticing.

When I first looked at Traub's CD, I thought there could be no contest with the marvelous recordings Tom Murray made back in 1973 and 1975 on a Sheffield Town Hall LP, and reissued on a Raven CD, OAR 390. As it turns out there is a contest, but for me, Murray is still the winner. Whereas the Metzler is completely adequate and even beautiful, there is a gutsy warmth and heft to the sound of the Jamaica Plain 1854 Hook and the East Boston 1857 Simmons that Murray employs with incandescent skill.

Perhaps at an extreme opposite to the Traub/Metzler pairing is James Hammann's recording on a 1785 Stumm organ in Neckargemünd, Germany, Raven OAR-500. The justification for this essay is that Mendelssohn,

on completion of the Sonatas in 1845, played them for friends in churches in Frankfurt-am-Main and Kronberg, both of which contained Stumm organs. What could be more authentic? And indeed often it is the case that the Stumm organ in Neckargemünd provides ravishing sounds that Hammann expertly employs. But in other places the Stumm organ seems somehow overwhelmed in *forte* passages, and its undisclosed historic temperament made me wince occasionally, especially in the first Sonata in F Minor.

There are perhaps three ways to approach performing the Mendelssohn sonatas. One is to assume that the "authentic" organ will be German and of the composer's time and experience. Another is to assume that a British organ of the period would be ideal because it was because of a British request that he wrote them in the first place. Or one can simply repair to the nearest available instrument and do the best you can. One can argue that Murray's recording fulfills the second idea rather closely, because the Boston organs he used were built shortly after the composition of the sonatas, and were closely inspired by British styles. But what if there was a British organ suitable to the task? Thanks to Google, I found over 14 CDs of the sonatas, and one of them was recorded by William Whitehead on the 1818 Lincoln organ in the Buckingham Palace Ballroom on the Chandos label. Alas, I don't have a copy of this and can't comment on the performance or the sound of the organ. And of course my first reaction was, "Wait a minute. An 1818 British organ isn't going to have enough pedals to play Mendelssohn!"

A little digging revealed that indeed, originally, it did have enough, albeit in a rather curious way. The GG-compass manuals were usual for the time but there was a pedal clavier of 30 notes, CC-f' and a 16' Grand Open Diapason. The Great to Pedal coupler was actually a 16' coupler and

appropriate stops on the Great were extended downward to provide what added up to a very respectable Pedal division. The builder Lincoln was tightly involved with Gauntlett who was a pioneer in bringing British organs into the 19th century. Perhaps the Whitehead recording on the Lincoln organ is the prime choice. I look forward to hearing it.

The question remains, did Mendelssohn have a specific organ sound in mind when he wrote the sonatas? In his preface to the original publication, Mendelssohn acknowledges that different organs will require differing registrations in order to make the music effective. Perhaps he never dreamed the sonatas would become the classics that we treasure a century and a half later, but I believe he would not be surprised that we would play them on whatever organs we encounter.

Johann Sebastian Bach, *The Art of Fugue*, George Ritchie, organist, Richards, Fowkes & Co., Opus 14, Organ in Pinnacle Presbyterian Church, Scottsdale Ariz. Additional late Bach works on other organs. DVD with discussions by Christoph Wolff, George Ritchie, Ralph Richards, and Bruce Fowkes, and an Introduction to *The Art of Fugue* by George Ritchie. FSF DVD-0001.

I HAVE LONG BEEN PUZZLED BY THE role Phoenix, Arizona, plays as a typical American city even though its desert location is as exotic as that of Bagdad or Ulan Bator. Two of our most iconic representations of ordinary American life stem from Phoenix. Bil Keane's syndicated cartoon, "The Family Circus," is set there, but rarely is there the slightest suggestion that it isn't in Peoria or Allentown. Occasionally, we see some bird's-eye views of the neighborhood and every back yard has a swimming pool, but that is about the only hint. The other example is the wonderful comical columns of the late Erma Bombeck. Again, did she ever give the smallest clue that she wasn't writing from Kansas City or Syracuse, New York?

So, in this sense, there's nothing really jarring about an organ that's an excellent vehicle for the music of J.S. Bach being located in Phoenix's upscale suburb of Scottsdale. And we organ enthusiasts, listening with our cultural blinders shutting out everything but our particular enthusiasms, probably do not want to be reminded that a large proportion of the people in Arizona are not Bach-loving gringos, or that some of them are not even legal immigrants. And we certainly don't want to think about the fact that originally Arizona was solely the home of native Americans, and still has a major part of its acreage set aside in their reservations. The subsequent grafting-on of a Hispanic culture forms a major element in the style of the state. But the explosion of immigrating non-Hispanic, non-Native American people in Phoenix, Tucson, and other parts of Arizona has established a new group that has no interest in the real nature of the place beyond its year-round golf season.

This production devoted to Bach's *The Art of Fugue* has attempted to somehow tie it to its locale. The slip-cover is illustrated by the depiction of a saguaro cactus positioned in front of the original engraved score of *The Art of Fugue* decorated with ornamental flourishes. A documentary film is included and is entitled "Desert Fugue." Beyond that, I find nothing really uniquely Arizonian or desert-like about it. The playing is warm and deeply felt, the scholarship is profound, and the sounds of the organs are rich and colorful. It is a wonderful production that has universal values, and no need to be tied to any geographic locale.

Two CDs feature George Ritchie performing the later version of *The Art of Fugue* on the new Richards, Fowkes, & Co. organ, Opus 14, in the Pinnacle Presbyterian Church of Scottsdale, Arizona. As always, Ritchie's performance is beautifully nuanced and flawless. The organ, typical of this firm's efforts, has a lovely, limpid sound

that serves the music warmly and convincingly.

The second CD also features some additional late Bach works. On the Taylor and Boody Opus 9 in the College of the Holy Cross in Worcester, Massachusetts, Richie plays *Vor deinen Thron*, BWV 668, and the Canonic Variations on *Vom Himmel hoch, da komm ich her*, BWV 769a. The Ricercar a 6 from the *Musikalisches Opfer*, BWV 1079, is played on the Bedient Opus 8 in Cornerstone, Lincoln, Nebraska. For the Schübler Chorales, Richie chooses the Brombaugh Opus 26 in the Church of Seventh-Day Adventists at Southern Adventist University in Collegedale, Tennessee. Needless to say, the performances are authoritative and beautiful, and the recorded sound is excellent.

The DVD contains two sections. The first, called "Desert Fugue," is a discussion featuring Bach scholar Christoph Wolff, organist George Ritchie, and organbuilders Ralph Richards and Bruce Fowkes. Topics range from how *The Art of Fugue* fits into the panorama of western music, what sort of organ Bach may have had in mind for his music, and various issues regarding Bach's musical legacy.

A second section of the DVD is an introduction by George Ritchie to all 20 movements of *The Art of Fugue*, treating fugal techniques, and many examples illustrated by the Peters edition of the score.

I cannot recommend this package too highly for anyone who has an interest in Bach's seminal work. One cannot listen and watch this production without a profound appreciation of the creativity of Bach, the scholarship and musicianship of Ritchie, and the excellence of the instruments used. *The Art of Fugue* has been a source of wonder for some two-and-a-half centuries. If we can figure out how to make a world safe for it, I see no reason why it won't continue to do so for another 250 years.

GEORGE BOZEMAN

Endnotes

THIS PROPOSAL FROM THE "C. & C." Electric Motor Company is for the blower motor for the Farrand & Votey organ, Op. 711, for the Metropolitan Opera House in New York City. The contract for the organ was signed on December 13, 1893. The organ had the following stoplist:

MANUAL (enclosed, 61 notes)

- 16 Bourdon
- 8 Open Diapason
- 8 Geigen Principal
- 8 Hohl Pfeife
- 4 Octave
- 4 Flute Harmonique
- Mixture III (183 pipes)
- 8 Trumpet
- Tremulant
- Manual Octaves

PEDAL (30 notes)

- 16 Open Diapason
- 16 Bourdon
- 10 $\frac{2}{3}$ Quint
- 8 Octave (ext. 16' Diapason)
- 8 Floete (ext. 16' Bourdon)
- 16 Blank for Trombone
- 8 Blank for Tromba (ext.)
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A typescript dated 10/17 (October 1917) in the file with the contract in the American Organ Archives, lists two additional couplers: Manual Suboctaves and Pedal Octaves.

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ORGAN DEPARTMENT.

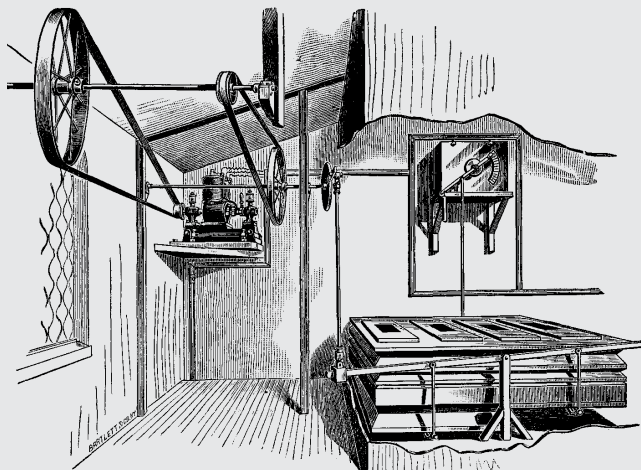
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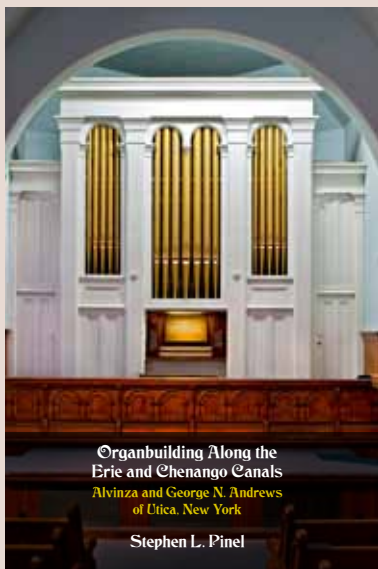
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Organ by Helmut Wolff, 1978; (top, left) 2 manuals, 18 stops; relocated by the Organ Clearing House to St. Paul's Lutheran Church, Durham, NC

Organ by Noack, 1964; (top, right) 2 manuals, 7 ranks; relocated by the Organ Clearing House to the home of Laurie and Peter Asche, Wiscasset, ME

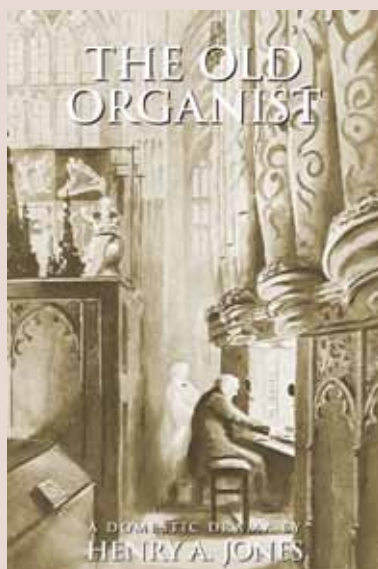
Organ by Visser-Rowland, 1983; (left) 3 manuals, 34 stops; Relocated by Klais Orgelbau with assistance from the Organ Clearing House to Edmonds, United Methodist Church, Edmonds, WA



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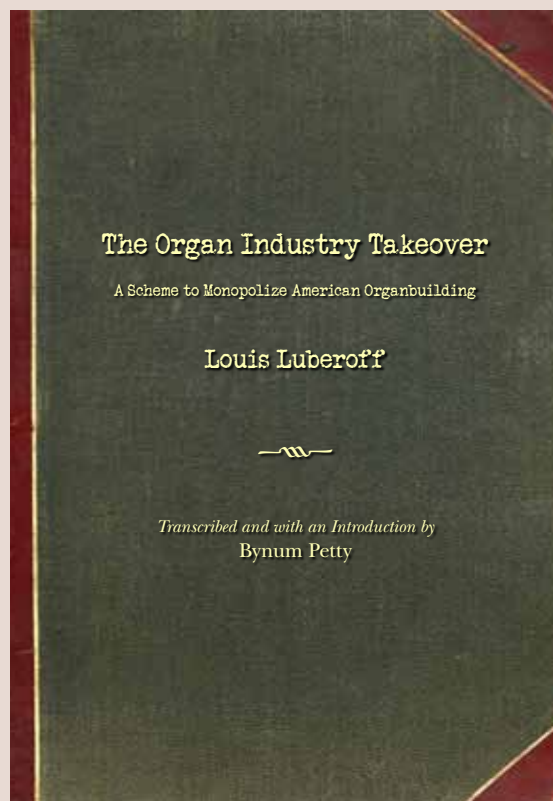
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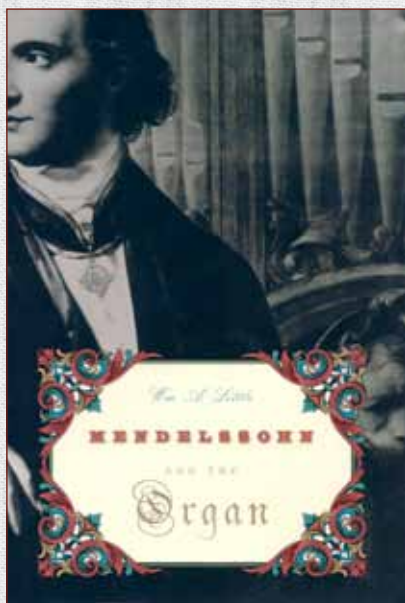
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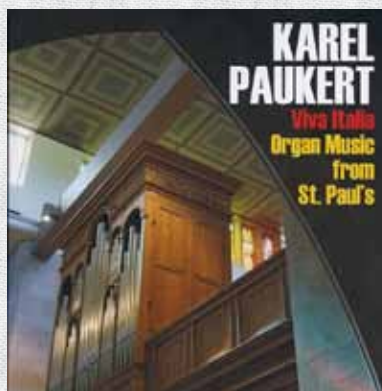


RECORDINGS

**MENDELSSOHN AND THE ORGAN**

Although he never held a church organist job, never taught an organ student, and only gave one public organ recital in Germany, Felix Mendelssohn was considered one of the finest organists in his lifetime. For this first historical-critical study to explore the organ's impact on the life of the composer, author Little writes that the purpose is threefold: "to place Mendelssohn within the context of his time in terms of the organ, to explore the role of the organ in Mendelssohn's life and career, and to examine his entire *oeuvre* for the organ." Writes Mendelssohn scholar R. Larry Todd: "Likely the final word on Mendelssohn and the organ..."

An authoritative survey of the composer's complex relationship to the instrument and the music he wrote for it." Published by Oxford University Press. 486 pages, hardbound. **\$65.00 for non-members \$55.00 for members.**

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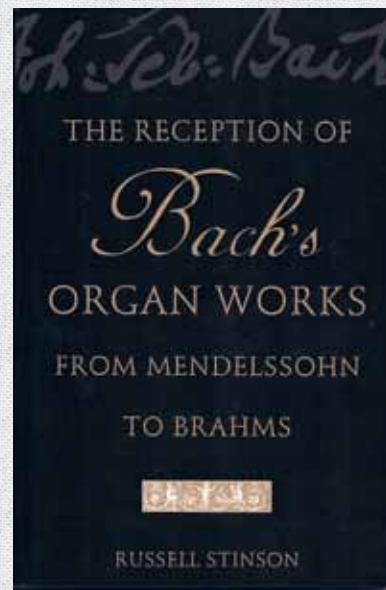
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- 1 Hymn: *Joyful, joyful, we adore thee*
Recorded live during Mass,
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Stephen Tharp, organist

- 2 *Opening prayer and remarks*
Father Michael Perry, Pastor
Our Lady of Refuge Church

GABRIEL FAURÉ (1845-1924)
from *Messe Basse* (1880)

- 3 Kyrie
Notre Dame University
Women's Liturgical Choir
Andrew McShane, director
Stephen Tharp, organist

- 4 *Remarks by Craig Whitney*
Assistant Managing Editor of
The New York Times

from SCHLESISCHE VOLKSLIEDER
(1842)

- 5 Hymn: *Fairest Lord Jesus*

RALPH VAUGHAN WILLIAMS
(1872-1958)

- 6 Hymn: *For all the saints*

JOHN FRANCIS WADE (1711-1786)

- 7 Hymn: *O come, all ye faithful*

JOHANN SEBASTIAN BACH (1685-1750)

- 8 *Tocatta in D minor*, BWV 565

MAX REGER (1873-1916)

- 9 *Ave Maria*, Op. 80, No. 5

LOUIS VIERNE (1870-1937)

from *Pièces de Fantaisie*:

Troisième Livre, Op. 54

- 10 Carillon de Westminster
Our Lady of Refuge Church,
Brooklyn, NY
Stephen Tharp, organist

17th CENTURY ANONYMOUS

- 11 *Batalha de 6. tom*
St. Joseph's Cathedral, Columbus, OH
Craig Cramer, organist

ANTON RUBINSTEIN (1829-1894)

- 12 *Kamenoi Ostrow* (1907)
First Baptist Church, Jackson, MS
Ken Cowan, organist

DAVID BRIGGS (b. 1962)

- 13 *Improvisation on Ave Maris Stella*
Holy Trinity R.C. Church, New York, NY
David Briggs, organist

JOSEPH JONGEN (1873-1953)

- 14 from *Quatre pièces pour orgue*, Op. 37
Choral
The John Wanamaker Organ,
Philadelphia, PA
Peter Richard Conte, organist

LOUIS VIERNE (1870-1937)

- 15 from *Première Symphonie pour grand orgue*, Op. 14
Final
St. Thomas Church, New York, NY
John Scott, organist

ANDRÉ FLEURY (1903-1995)

- 16 *Variations sur un Noël bourignon* (1959)
Woolsey Hall, Yale University,
New Haven, CT
Thomas Murray, organist

Disc Two

VINCENT LÜBECK (1654-1740)

- 1 *Praeludium in E Minor*
St. Jakobi, Hamburg, Germany
Léon Berben, organist

DIETERICH BUXTEHUDE (1637-1707)

- 2 *Praeludium in G Minor*, BuxWV 142
St. Bavo, Haarlem, Netherlands
Stephen Tharp, organist

LOUIS VIERNE (1870-1937)

- from *Triptyque*, Op. 58
3 *Stèle pour un enfant défunt*
St. Sulpice, Paris, France
Stephen Tharp, organist

JEANNE DEMESSIEUX (1911-1968)

- 4 *Te Deum*, Op. 11
St. Sernin, Toulouse, France
Christoph Martin Frommen, organist

DANIEL ROTH (b. 1942)

- 5 *Improvisation-Poème on Salve Regina*
St. Sulpice, Paris, France
Daniel Roth, organist

OLIVIER LATRY (b. 1962)

- 6 *Improvisation sur la prose de la Dédicace*
Notre Dame Cathedral, Paris, France
Olivier Latry, organist

OLIVIER LATRY

- 7 *Improvisation-Sortie on Salve Regina*
Notre Dame Cathedral, Paris, France
Olivier Latry, organist

PHILIPPE LEFEBVRE (b. 1949)

- 8 *Improvised versets on the Magnificat*
(Ton Pérégrin)
Notre Dame Cathedral, Paris, France
Maitrise Notre Dame de Paris
Philippe Lefebvre, organist

OLIVIER LATRY

- 9 *Improvisation on the Magnificat*
du huitième ton
Notre Dame Cathedral, Paris, France
Maitrise Notre Dame de Paris
Olivier Latry, organist

JEAN-PIERRE LEGUAY (b. 1939)

- 10 *Improvisation on Victimae Paschali*
Notre Dame Cathedral, Paris, France
Jean-Pierre Leguay, organist

This double CD, JAV 182, comes with a 36-page booklet, numerous photographs, interviews with the organists about how they became interested in the organ, music notes and histories of the parish and its organ.



JAV 182

We have raised \$129,650 towards our goal of \$200,000 as of August 25, 2010. Only \$70,350 remains left to raise to bring the pipe organ home. The interior stone-work of the church is currently being repointed and cleaned. As soon as this work is completed and the needed funds are raised, our plan is to hire the Organ Clearing House to reinstall the organ.

Please help us restore our pipe organ by mailing a \$50 donation to:

The Our Lady of Refuge Organ Fund
2020 Foster Avenue
Brooklyn, NY 11210
Attention: Fr. Michael Perry, Pastor

and you will be sent a copy of JAV 182 as the parish's thanks.

Name (Print) _____

Address _____

City _____ State _____ Zip _____

Email _____

Please make your check payable to the
Our Lady of Refuge Organ Fund. All gifts are tax-deductible.



NEWS OF ACOUSTIC UPGRADE AT OUR LADY OF REFUGE

Our Lady of Refuge hired Clayton Acoustics Group to conduct an acoustical study of the church, but the parish was not able to carry out the comprehensive upgrade plan. We resolved to do what we could and replaced the sound-absorptive tiles on the organ loft ceiling with heavy cement board and thick plaster. The parish would like to thank Dan Clayton, Robert Schopp and Joe Vitacco for their generous support that funded this project. Replacing this ceiling with a hard, reflective surface will allow better sound projection into the church, giving the organ greater presence and volume. The congregation is looking forward to the return of the organ so it can be shared with the organ community. Members of the OHS are welcome to visit Kilgen Opus 5163.

- Fr. Michael Perry, Pastor of Our Lady of Refuge

top left: Repointing brickwork in the nave • top right: Frame for angled sound-reflecting organ loft ceiling • bottom left: Installing a layer of cement board (this stuff is heavy!) • bottom right: The second layer goes up (with two coats of plaster yet to come)



Our Lady of
Refuge Church



www.OLRBrooklyn.org

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